

A Boy Named Sue 1
After Midnight 2
Allentown Jail 3
All Out Of Love 4
Always In My Heart 5
Amor 6
Another Saturday Night 7
A Song For You 8
A Taste Of Honey 9
A Windmill In Old Amsterdam 97
At My Time Of Life 10
A Walkin' Miracle 11
'A' You're Adorable 12
Be Mine Tonight 13
Bless 'Em All 18
Brazilian Love Song 14
Caravan 15
Come Closer To Me 16
Don't Let Go 17
Don't Sleep In The Subway 19
Far Away Places 20
Fire And Rain 2
Good, Bad But Beautiful 24
Green Eyes 22
Green Grows The Grass 23
Hands Across The Table 25
Hard Hearted Hannah 26
Hawaii Five-O 30
Honey Come Back 28
Hurting Each Other 27
I Close My Eyes And Count To Ten 29
I Dreamed 31
If I Can Help Somebody 34
I'm A Dreamer, Aren't We All? 32
I'm Gonna Live Till I Die 33
In The Ghetto 38
It's Now Or Never 35
It Was A Very Good Year 36
I Wouldn't Trade You For The World 37
Jezebel 39
Just An Old Fashioned Girl 40
King Creole 41
Kisses Sweeter Than Wine 42
Laughing On The Outside 43
Learnin' The Blues 44
Let Me Be The One 45
Let Me Go Lover 46
Little Boxes 47
London By Night 48
Love Me With All Your Heart 49
Magic Is The Moonlight 50
Misirlou 51

Moonlight And Roses 54
Mule Train 56
My Boy 52
My Darling, My Darling 53
My Dreams Are Getting Better All The Time 55
Nancy (With The Laughing Face) 57
Now Is The Hour 58
Once Upon A Dream 59
One Morning In May 60
Only You (And You Alone) 6
Out Of Town 62
Passing Strangers 63
Perhaps, Perhaps, Perhaps 64
Pickin' A Chicken 65
Rain 66
Rainy Days And Mondays 67
Respect 68
Rockin' Chair 70
Shoe Shine Boy 69
Smoke, Smoke, Smoke (That Cigarette) 71
Something Is Happening 72
Step Inside Love 73
Sweet And Lovely 74
Swingin' Shepherd Blues 75
Take A Chance On Me 76
That's My Weakness Now 77
The Glow-Worm 78
The Lorelei 79
The Old Lamp-Lighter 80
The Old Piano Roll Blues 82
The Poor People Of Paris 81
The Song From Moulin Rouge (Where Is Your Heart) 83
The Special Years 84
The Wayward Wind 85
The Wedding Samba 86
Three Steps To Heaven 87
Till The End Of Time 88
Time Was 89
Together 101
Walk Tall 90
Watch What Happens 91
Wear My Ring Around Your Neck 92
What A Little Moonlight Can Do 93
When You Hear Big Ben 94
When You Wish Upon A Star 95
Wild World 96
Without Her 98
Yesterday Once More 99
You Are So Beautiful 100

A Boy Named Sue

Words & Music by Shel Silverstein

Moderato

*** Verse 1 (Recitative)**

Well, my daddy left home when I was three, and he didn't leave much to
 ma and me. Just this old guitar and an empty bottle of booze.

Now I don't blame him because he run and hid, but the meanest thing that he
 ever did was be - fore he left, he went and named me Sue.

Verse 2

Well, he must have thought it was quite a joke, And it
 got lots of laughs from a lot of folks, It seem I had to fight my whole life

*open key rhythms guide to recitative.

© Copyright 1974 by Eye Music Incorporated, USA
 Assigned to: EMI Music Publishing, 10 Poland Street, London W1P 9PP
 the British Commonwealth (excluding Canada) and Australia and the Republic of Ireland
 & All other Republics of America. Copyright Secured

B $\flat$ Eb

through. Some gal would giggle and I'd get red, And

F7

some guy would laugh and I'd bust his head, I tell you, life ain't ea-sy for a boy named

B $\flat$

For Repeats (To additional verses) Last time

Sue. Well,

3. (Well,) I grew up quick and I grew up mean, My fist got hard and my wits got keen.
Roamed from town to town to hide my shame, but I made me a vow to the moon and stars,
I'd search the honky tonks and bars and kill that man that give me that awful name.
 4. But it was Gatlinburg in mid July and I had just hit town and my throat was dry.
I'd thought I'd stop and have myself a brew. At an old saloon on a street of mud
And at a table dealing stud sat the dirty, mangy dog that named me Sue.
 5. Well I knew that snake was my own sweet dad from a worn-out picture that my mother had,
And I know that scar on his cheek and his evil eye. He was big and bent and gray and old
And I looked at him and my blood ran cold, and I said 'My name is Sue. How do you do.
Now you're gonna die.' Yeah, that's what I told him.
 6. Well I hit him right between the eyes and he went down, but to my surprise he come up with a knife
And cut off a piece of my ear. But I busted a chair right across his teeth. And we crashed through
The wall and into the street kicking and a-gouging in the mud and the blood and the beer.
 7. I tell you I've fought tougher men but I really can't remember when.
He kicked like a mule and he bit like a crocodile. I heard him laughin' and then I heard him cussin',
He went for his gun and I pulled mine first. He stood there looking at me and I saw him smile,
 8. And he said, 'Son, this world is rough and if a man's gonna make it, he's gotta be tough
And I know I wouldn't be there to help you along. So I give you that name and I said 'Goodbye,'
I knew you'd have to get tough or die. And it's that name that helped to make you strong.
 9. Yeah, he said now you ~~have~~ just fought one helluva fight, and I know you hate me and you've
Got the right to kill me now and I wouldn't blame you if you do. But you ought to thank me
Before I die for the gravel in your guts and the spit in your eye because I'm the. . . .
That named you Sue.'
- Yeah, what could I do? What could I do?
10. I got all choked up and I threw down my gun. Called him a pa and he called me a son,
And I come away with a different point of view. And I think about him now and then.
Every time I tried, everytime I win and if I ever have a son I think I am gonna name him
Bill or George.... anything but Sue.

After Midnight

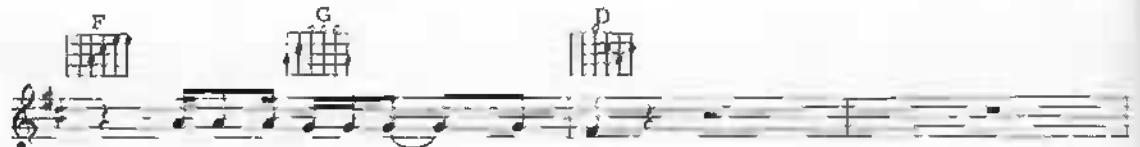
Words & Music by J.J. Cale

Solid rock beat

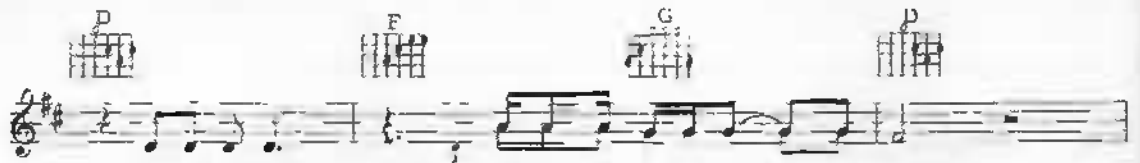


Play 2 times

Af - ter mid-night,



we're gon-na let it all hang out,
gon-na shake your tam - bour - ine.



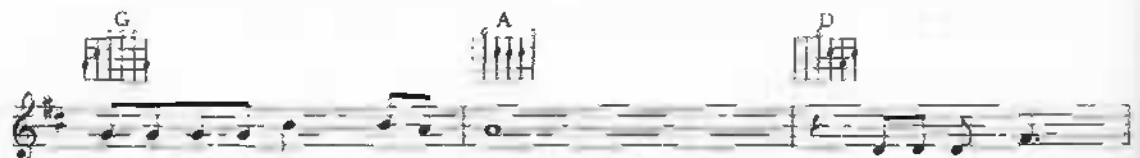
Af - ter mid-night,

we're gon - na chug - a lug and shout.
it's gon - na be peach - es and cream.



We're gon - na cause talk and sus - pi - cion,

give an ex - hi - bi - tion,



find out what it is all a - bout.

Af - ter mid - night,

F G D To Coda

1.

we're gon- na let it all hang out. (instrumental)

D F G

D

F G D D. S. al Coda

We're gon-na

CODA

Af - ter mid - night

F G D Repeat and Fade

we're gon - na let it all hang out.

Allentown Jail

Words & Music by Irving Gordon

Moderato



1. They've locked up my dar - lin' in Al - len - town
 {2. I'll} dance for you mis - ter, I'll sing you a
 {3. You'll} find none like him, tho' you search the world



Jail, Ooh, ooh, ooh, ooh. And
 song, La, da, de, dum. But
 round, Ooh, ooh, ooh. And



no one has come forth to put up his bail, Ooh,
 more than that, mis - ter, would sure - ly be wrong, Mmm,
 that's why I'll need the best law - yer in town, Ooh,



ooh, ooh, ooh. They say at the court-house, he'll
 mmm, mmm, mmm. Oh, more than that, mis - ter, would
 ooh, ooh, ooh. I must find a law - yer, the

G C G

nev - er go free, Nev - er go free, —
 sure - ly be wrong, For can't er you see, —
 best one in town, For can't you see, —

C G

'Cause he stole a dia - mond, a beau - ti - ful
 My love stole a dia - mond, a beau - ti - ful
 My love stole a dia - mond, a beau - ti - ful

C B7 Em

dia - mond, To give, — to give to me.
 dia - mond, To give, — to give to me.
 dia - mond, To prove — his love to me.

REFRAIN

Em G Em D Am

Some-where in Al - len - town Jail, — — — My heart waits in

B7 1.2 Em 3 Em

Al - len - town Jail. — — — Jail. — — —
 2. I'll
 3. You'll

All Out Of Love

Words by Graham Russell & Clive Davis

Music by Graham Russell

Moderato

1. I'm ly-ing a-lone with my head on the phone — think - ing of you 'til it hurts —

I know you hurt too — but what else can we do — tor - mented and torn — a-part —

2 I wish I could car - ry your smile — in my heart — for times — when my life seemed so —

low, — it would make me be-lieve — what to - mor-row could bring — when to - day does-n't real - ly know

does-n't real - ly know — I'm all out of love — I'm so lost with - out you I

CHORUS

© Clive Davis 1980 BMI Publishing Corp.

Administered by Koda Music Ltd. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.







know you were right — be - liev - ing for so long I'm all out of love — what am I with - out you I






can't be too late — to say — that I was — so — wrong. — 3 1

VERSE 3: I want you to come back and carry me home
 Away from these long lonely nights,
 I'm reaching for you are you feeling it too
 Does the feeling seem oh so right?

VERSE 4: And what would you say if I called on you now
 And said that I can't hold on,
 There's no easy way it gets harder each day
 Please love me or I'll be gone I'll be gone.

CHORUS (Repeat)

CODA








love what are you think - ing — of —





what are you think - ing — of. —

CHORUS. I'm all out of love I'm so lost without you
 I know you were right believing for so long
 I'm all out of love what am I without you
 I can't be too late I know I was so wrong.
 (I can't be too late to say that I was so wrong I

Always In My Heart

Words by Kim Gannon
Music by Ernesto Lecuona

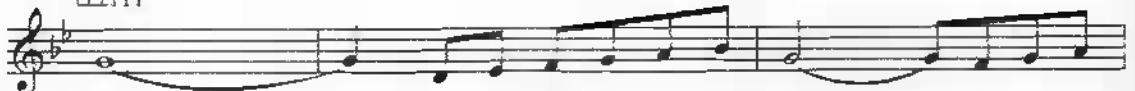
Tempo di tango

Bbmaj7



You are al-ways in my heart _____ ev - en tho' you're far a-

Bb6



way, _____ I can hear the mu - sic of _____ the song of

D⁹



Cm7



F7



love I sang with you _____ You are al-ways in my

Cm7



F7



heart _____ and when skies a - bove are grey _____

Cm7



E⁹



_____ I re-mem-ber that you care _____ and then and there the sun breaks

B $\flat$ B $\flat$ ma $\flat$ 7

through. _____ Just be-fore I go to sleep _____

B $\flat$ 6

_____ there's a ren-dez-vous I keep _____ and the dream I al-ways

Dm7 $^{\flat}5$ G7 Cm

meet _____ helps me for - get we're far a - part _____

E $\flat$ m6

_____ I don't know ex-act-ly when, dear, _____ but I'm sure we'll meet a -

B $\flat$ F7

gain, dear, _____ and my dar-ling till we do _____ You are al-ways in my

B $\flat$

heart _____ You are al-ways in my _____

Amor

Spanish Words by Ricardo Lopez Mendez

English Words by Sunny Skvar

Music by Gabriel Ruiz

Tempo di Beguine

C

A - mor. A - mor. A - mor.
A - mor, a - mor, a - mor

G7

This word so sweet that I re - peat, Means I a - dore you.
Na - cio de ti, Na - cio de mi, de la es-pe - ran - za

Dm

A - mor. A - mor. My love.
A - mor, a - mor, a - mor,

G7 **C**

Would you den - y this heart that I have placed be - fore you.
Na - cio de Dios pa ra los dos, Na - cio del al ma.

Em **B7**

I can't find a - no - ther word with mean - ing so clear, My lips try to whis - per sweet - er
Sen - tir que tus be - sos a - ni - da - ron en mi, I - gual que pa - lo - mas men - so -

Em G E7 Am D7

things in your ear. But some-how or oth-er noth-ing sounds quite so dear. As
je - ras de luz. Sa - ber que mis be-sos se que - da - ron en ti, ha -

G7 C

this soft car-ess-ing word I know. A - mor, A - mor, My
cien - da en tus la-bios la se - ñal de la cruz. A - mor, a - mor, a -

love. mor. When you're a - way there is no day, And nights are
na-cio de ti, na-ciò de mi, de la es-pe-

G7 Dm

lone - ly. ran - za. A - mor. A - mor, My love.
a - mor, a - mor

G7 Fm6 C

Make life di - vine, say you'll be mine and love me on - ly.
Na-ciò de Dios, na-ra los dos, Na-ciò dei al - ma.

Dm7 G7 C Ab7 C

A - mine and love me on - ly. A - mor.
A - dos Na-ciò dei al - ma, a - mor.

Ab7 C

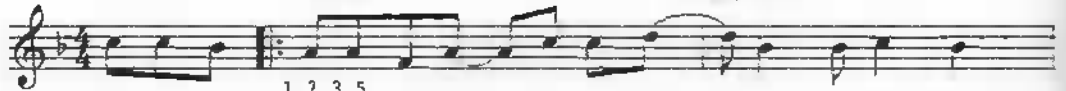
A - mor. a - mor. gliss

Another Saturday Night

Words & Music by Sam Cooke

Moderato

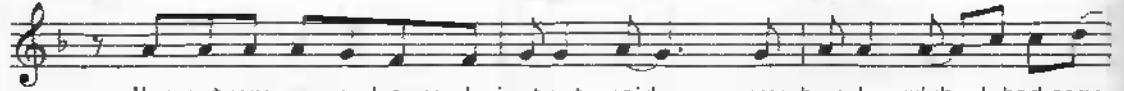
%



A-noth-er

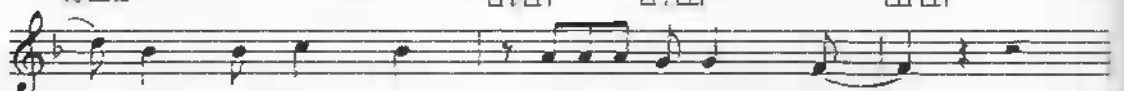
1. 2. 3. 5.

Sat-ur-day night and I ain't — got no-bod - y,
4th time instrumental



I've got some mon-ey 'cause I just got paid; — now how I wish — I had some-

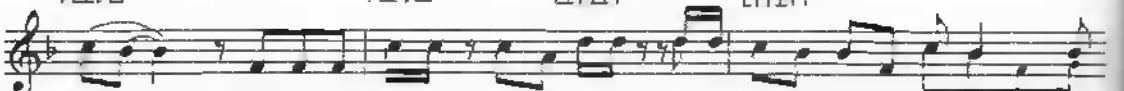
To Coda ⊕



- one to talk to, I'm in an aw-ful way. —



1. I got in town a month a - go I seen a lot of girls — since
2. A - noth-er fel-la told me he had a sis-ter who looked just fine
3. It's hard on a fel-la when he don't know his way a - round

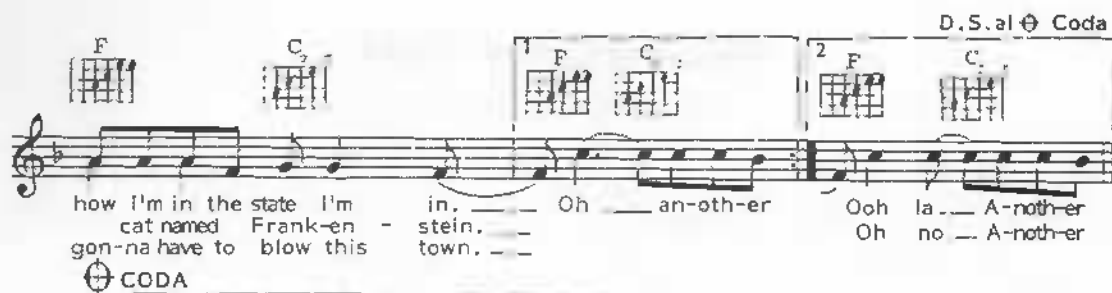


then, —

If I could meet 'em I could get 'em but as yet I have-n't met 'em that's
in-stead of be-in' my de-liv'-rance she had a strange re-sem-blance to a
if I don't find me a hon-ey to help me spend my mon-ey I'm

© 1961 by Sam Cooke Music Company, Inc. All rights reserved. This song is registered with the Copyright Clearance Center, Inc., 222 Rosewood Drive, Danvers, MA 01923. For all other uses, permission should be sought from the Copyright Clearance Center, Inc. or the Copyright Licensing Agency, Ltd., 90 Tottenham Court Road, London W1P 0LP, England.

D.S. al Coda



how I'm in the state I'm in. Oh an-oth-er Ooh la A-noth-er
cat named Frank-en - stein. Oh no A-noth-er
gon-na have to blow this town.

⊕ CODA

D.S. 2



(to instrumental) A-noth-er Sat-ur-day night and I ain't



— got no-bod - y. I got some mon-ey 'cause I just got paid;



how I wish - I had some - one to talk to, I'm in an aw-ful, ooh,



— I'm in an aw-ful way, — he's in an aw-ful way, — I'm in an aw-ful way, —



— I'm in an aw-ful way, — He's in an aw-ful way, —

A Song For You

Vocals & Music by Leon Russell

Slowly

Dm **A7/C#**

I've been to many places in my life and time,
I love you in a place where there's no space or time.

F/C **Bm7⁵**

I've sung a lot of songs, I've made some bad rhyme.
I love you for my life, you are a friend of mine.

Bb **Am7** **Gm7** **Am7**

acted out my life in stages with ten-thousand people watching,
when life is over, remember when we were together.

Gm7 **Am7** **Csus4** **A7** **Dm**

But we're alone, and I'm singing this song to you.
We were alone, and I was singing this song to you. I know your image of me is
(Instrumental)

A7/C# **F/C** **Bm7⁵**

what I hope to be. I treated you unkindly, but can't you see, there

© 1971 Warner Bros. Records Inc. All rights reserved. This song is a trademark of Warner Bros. Records Inc. and is used under license. The lyrics are the property of Leon Russell. The music is the property of Warner Bros. Records Inc. and is used under license.

B $\flat$ Am7 Gm7 Am7 *al Coda* ⊕

no-one more im-por-tant to me, Dar-lin' can't you please see thru me,

Gm7 Am7 Csus4 F Dm A7/C#

'cause we're a - lone and I'm sing-ing this song to you. Taught me pre-cious secrets — of the

F/C Bm7⁵ B $\flat$ Am7 F

truth, with-hold-in' no-thing. You came out in front and — I was hi - ding, — But

Dm A7/C# F/C Bm7⁵

now I'm — so much bet-ter, — And if my words don't come to-gether, —

B $\flat$ Am7 G Csus4 F *D. C. al Coda*

Lis - ten to the mel-o-dy, — 'cause my love's — in there hi-ding. — [Instrumental]

⊕ CODA

Gm7 Am7 Csus4 F

'Cause we're a - lone and I'm sing-ing my song to you.

(Same tempo)

Chord diagrams: Dm7, G6, Dm7, G6

will re - turn, I'll re - turn, I'll come

Chord diagrams: Bb, Am7, Dm, Gm6

back for the hon - ey and you.

Chord diagrams: Dm, Dm, G6

2. I'll you, I'll come

Chord diagrams: Bb, Am, Dm, Gm6

back for the hon - ey and you, I'll come

Chord diagrams: Dm, A7+, A7, Dm

back for the hon - ey, hon - ey and you.

At My Time Of Life

Words & Music by Hal Shaper & Cyril Ornadel

Moderato

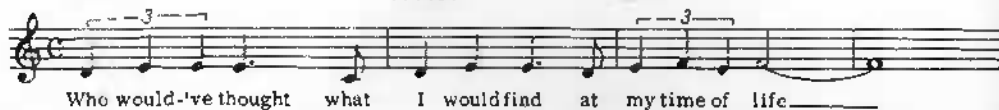
Cmaj7



C+



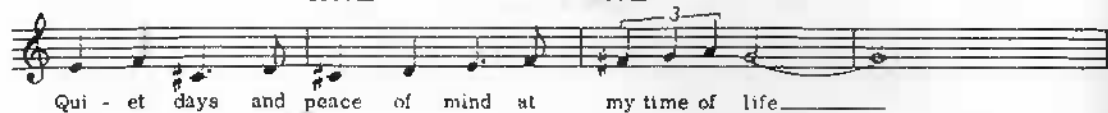
Dm7



G7



C



Fm7



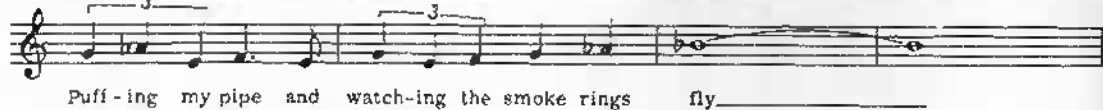
Bb7



Gm7



Eb/G



Am7



D7



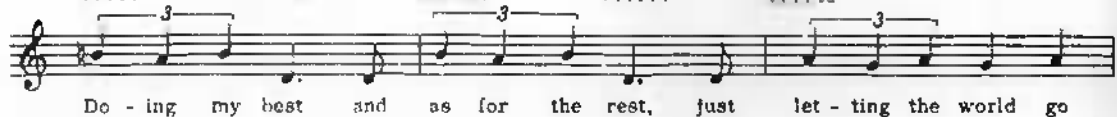
Am7



D7



Dm7



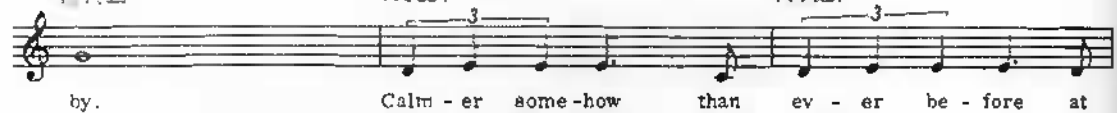
Gsus4



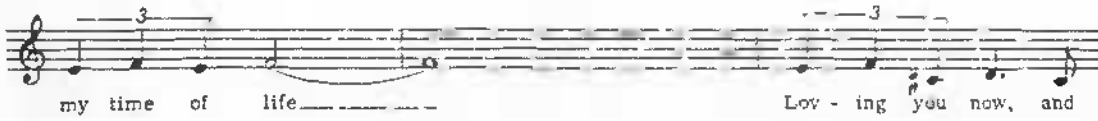
Cmaj7



C+



Dm7



my time of life

Lov - ing you now, and

G7



G7



A7



fin - ily sure of what I want to be,

Con -

Dm7



Fm



C



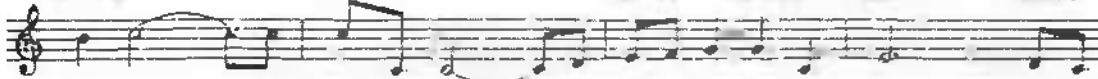
Am7



F#m7⁵



Fm6



- tent - ed, aye that's the word, con - tent - ed as you can see,

And at

C



Am7



1 Dm7



G7



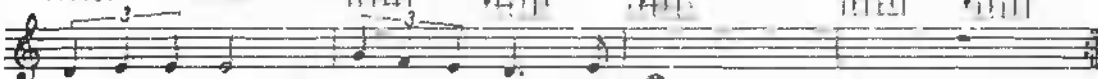
C



Dm7



G7



my time of life, hap - py to be just me.

2 Dm7



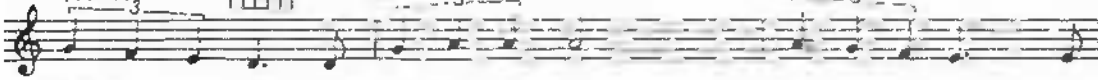
G7



Em7



A7



hap - py to be, At my time of life,

hap - py to be, At

Dm7



Gsus4



G7⁹



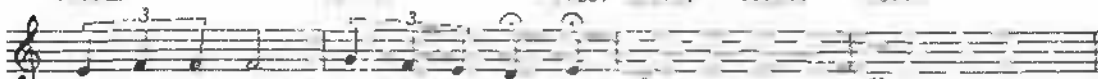
C



F



C

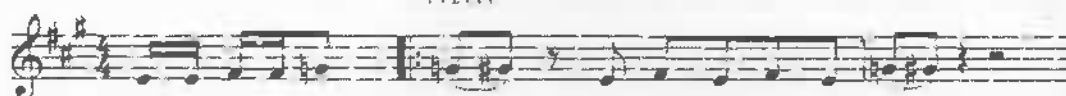


my time of life, hap - py to be just me

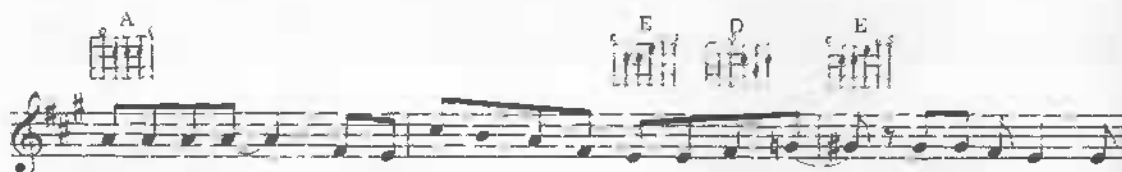
A Walkin' Miracle

Words & Music by Hugo Percz, Lyric Creator,
George Weiss & Adam Levy

Moderato



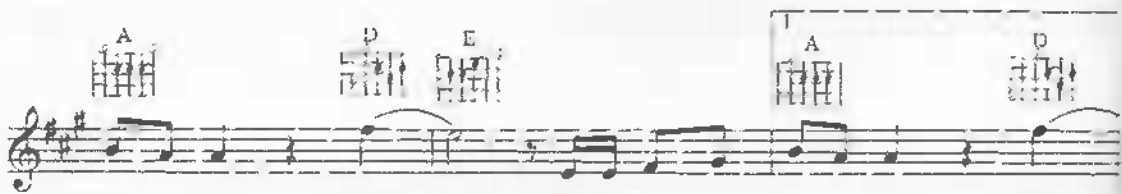
1. Did you ev er see star light come rush - ing from the sky, —
(2) sun - shine come pour - ing out of space, —



head - ing for home — in a cer - tain some - one's eye? Huh, huh, huh, — That's my ba - by, I'm
Just to be part — of that smile on some - one's face? Huh, huh, huh, —



talk in' 'bout my ba - by, and I love him — mm — — — He's a Walk - in'



Mir - a - cle, Oo — — — He's a Walk - in' Mir - a - cle, Oo — — —

© 1994 by Hugo Percz, Lyric Creator, George Weiss & Adam Levy
All rights reserved. No part of this publication may be reproduced without permission in writing from the publisher.

E 2 A D AT To next strain

2. Did you ev-er see Mir-a - cle, Oo, And

3 A D E A Fine

Mir - a - cle, Oo He's a Walk - in' Mir - a - cle.

D A

You should see the cherries do a flip, oh yea, — when they're picked to be the taste on his

D

lips, oh yea, — And I know how hap-py his clothes must be — 'Cause

B7 E7 D.S. al Fine

that's how I feel when he's close to me. 3. Did you ev-er see

'A' You're Adorable

Words & Music by Buddy Kaye, Fred Wise
& Sidney Lippman

Moderato




 'A' You're A-dor - a - ble, 'B' you're so beau - ti - ful,






 'C' you're a cu - tie full of charms, 'D' you're a dar - ling, and








 'E' you're ex - cit - ing, and 'F' you're a feath - er in my arms.





 'G' you look good to me, 'H' you're so hea - ven - ly, 'I' you're the one I i - dol -







 ize, 'J' we're like Jack and Jill, 'K' you're so kiss - a - ble,








'L' is the love-light in your eyes. 'M', 'N',








'O', 'P' I could go on — all day.








'Q', 'R', 'S', 'T', al - pha - bet - ic - ly speak - ing






you're o - kay! — 'U' made my life com-plete, 'V' means you're ver-y sweet,







doub - le 'U' 'X' 'Y' 'ZEE' — It's fun to wan-der thro' the








al - pha-bet with you to tell you what you mean to me! —

Music by Maria Teresa Lara

— Pro-mise this my own, be-fore the night has flown, you'll tell me that you

SECRET

care; _____ And hold me tight, _____

F7 F- Bb

_____ Whis - per love words, _____ oh, so ten - der. _____ Give your

Bbm Fm

kis - ses _____ in sweet sur - ren - der. _____ Let your

C7 Fm

heart be mine _____ to - night. _____ See the set-ting

C7 F

night. _____

2 F Bbm F

Brazilian Love Song

Words by Nat Cole, Dick Manning
& Al Hoffman
Music by Breno Ferreira

Baiaô



I see a lit-tle bird that is sit-tin' in the tree-top, A pret-ty lit-tle



bird that is sit-tin' in the tree-top, I see a lit-tle bird that is sit-tin' in the



tree-top, A pret-ty lit-tle bird that is sit-tin' in the tree-top, I see a lit-tle



bird that is sit-tin' in the tree-top, A pret-ty lit-tle bird that is sit-tin' in the



tree-top, I see a lit-tle bird that is sit-tin' in the tree-top, A pret-ty lit-tle

© Copyright 1964 by Nat Cole, Dick Manning & Al Hoffman

Published by Music Publishers, Inc., 1000 Broadway, New York, N.Y. 10003

Printed in the U.S.A. and the Republic of South Africa

All Rights Reserved. International Copyright Secured

C₆

1 2

bird that is sit-tin' in the tree-top. I see a lit - tle tree-top.

G7 C₆

Fly! _____ my Braz-il - ian love bird, _____

G7 C₆

Fly! _____ to the one I love, _____

C7 F6 C₆

Please _____ won't you tell her that I'm the one who cares,

G7 C₆

Please _____ bring to me her ans - wer. _____

Caravan

By Duke Ellington, Irving Mills & Juan Tizol

Moderato

Night _____ and stars a - bove that shine so
 bright _____ Thy mys-'try of their fad - ing light _____
 _____ that shines up - on our CAR- A - VAN;
 _____ Sleep _____ up - on my
 shoul-der as we creep _____ A-cross the sands so I may

keep _____ This mem-ry of our CAR - A - VAN _____

Fm6

This _____ is so ex - cit - ing

F7 Gb0 F+

You _____ are so in - vit - ing Rest -

Bb7 Fm7 Bb7 Eb7

- ing in my arms As I thrill to the mag-ic charms _____

G0 Ab C7 Fm6

_____ of you _____ Be-side me here be-neath the

F#0 C7 Db0 C7

blue' _____ My dream of love is com ing true _____

_____ With-in our des-ert CAR A - VAN. _____

Fm6

Come Closer To Me (Acercate Mas)

English Lyric by Al Stewart

Music by Osvaldo Farres

Slowly and tenderly




Come Clos - er to me, _____ so I _____ can







see heav-en in your eyes, Come Clos - er to me, _____ so






I _____ can be close to Par - a - dise; Thrill me with your




kiss - es, _____ Let me learn what bliss is, _____




_____ Kiss me once and then we'll kiss and kiss a - gain, And life will be di-

Gm7 C7⁶ Fmaj7 A^bo

vine; _____ Come clos-er my dear, _____ so I _____ can

Gm7 C7⁶ F C7⁶ Fmaj7

hear mus-ic in my heart; I've wait-ed so long _____ to

A^bo Gm7 C7⁶ F F7

hear _____ the song that your love will start: Dar-ling I'll a -

Bb Bbm F D7+

dore you, _____ Live my life just for you, _____ All I ask is

C9 C7 F Bbm F

this please give me one more kiss, and whis-per you'll be mine. _____

Don't Let Go

Words & Music by Jesse Stone

Bright Shuffle F6 B^b F6

1 Hear that whistle it's ten o'clock...
 2 Thunder, lightening wind and rain...
 3 Hound dog barkin' up side the hill...
 4 One day ba-by you'll quit me yet...
 Don't let go, don't let go...

B^b F6

Come on ba-by it's time to rock...
 Love is stormin' in side my brain...
 Love is draggin' him thru' the mill...
 I'll be cryin' and soak in wet...
 Don't let go, don't let go...

B^b F6

I'm so happy I got you here...
 I'm so eager I'm hearin' dyin'...
 It it was-n't for havin' you...
 One thing ha-by I'll nev-er stand...
 Don't let go, don't let go...

F6 B^b F6

Keeps me grin-nin' from ear to ear...
 You've been keepin' your lips from mine...
 I'd be carkin' and howl-in' too...
 Your lips kiss in some oth-er than...
 Don't let go, don't let go...

B^b F B^b

Oh - wee This feel - in's kid - in' me... Ah

F B^b F

stucks I wouldn't stop for a mil - lion bucks... I love you so Just

12.3 14

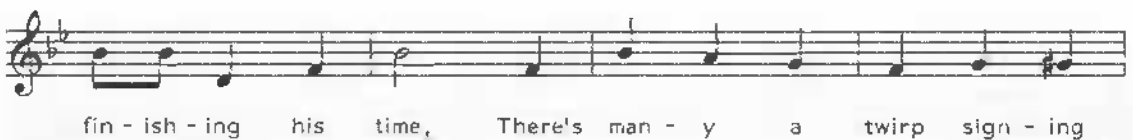
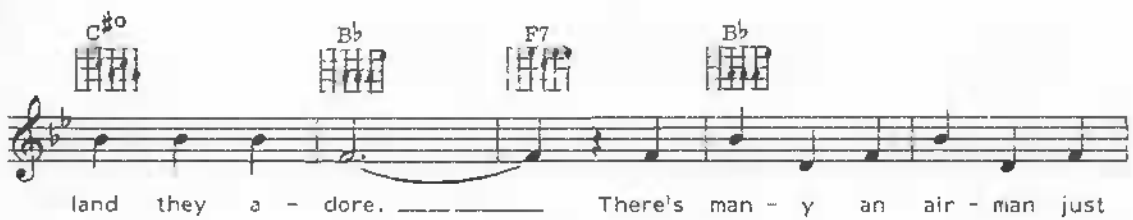
F6 F6

hold me tight, Don't let go... hold me tight, Don't let go...

Bless 'Em All

Words & Music by Jimmy Hughes & Frank Lake

Brightly



F7



on, _____ You'll get no pro - mo - tion this side of the

C7° F7 Bb F7






o - cean, So cheer up, my lads, Bless 'em all! _____ BLESS 'EM

Bb



ALL! BLESS 'EM ALL! _____ The long and the

Bb7 Eb G7 Cm F7







short and the tall; _____ Bless all the ser - geants and

C7 F7




dou - ble - u o ones, Bless all the corp'-rals and their blink-in'

B $\flat$ F7

sons, 'Cos we're say - ing good - bye to them all, _____ As

B $\flat$ B $\flat$ 7 E $\flat$ G7 C $\flat$ 7 F7

back to their bil - lets they crawl, _____ You'll get no pro-

C7 F7

mo - tion this side of the o - cean, So cheer up, my lads, BLESS 'EM

B $\flat$ B $\flat$ 7 E $\flat$

ALL! _____ No - bo - dy knows what a twirp you've

G $\flat$ 7 C7 F7 B $\flat$

been, So cheer up, my lads, BLESS 'EM ALL! _____

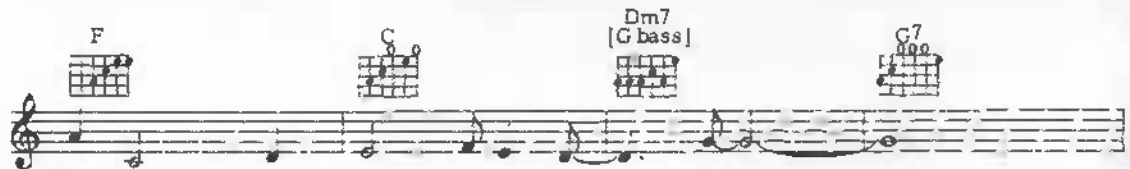
Don't Sleep In The Subway

Words & Music by Tony Hatch & Jackie Trent

Moderato



You wan-der a-round -- on your own -- lit-tle cloud -- When you
You try to be smart, -- then you take -- it to heart -- 'Cause it



don't see the why or the where - fore. ---
hurts when your e - go's de - fla - ted. ---



You walk out on me -- when we both -- dis-a - gree, -- Cause to
You don't re-a - lise -- that it's all -- com-pro-mise, -- And the



rea-son is not what you care - for. ---
prob-lem are so ov-er - ra - red. ---



I've heard it all a mil-lion times be - fore,
Good bye means no - thing when it's all for show.

Take off your coat, my love, and close the door.
 So why pre - tend you've some-where else to go.

Don't sleep in the sub-way, dar-ling, Don't stand in the pour-ing rain.

Don't sleep in the sub-way, dar-ling, the night is long. — For-get your fool-ish pride,

no-thing's wrong now you're be-side me a - gain

gain

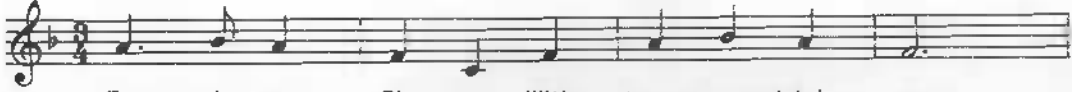
D.S. al

gain

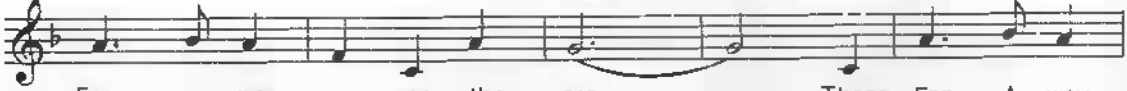
Far Away Places

Words & Music by Joan Whitney & Alex Kramer

Moderato



 Far A - way Pla - ces With strange sound-in' names





 Far a - way o - ver the sea — — — — — Those Far A - way

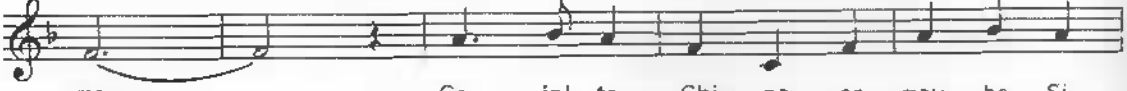




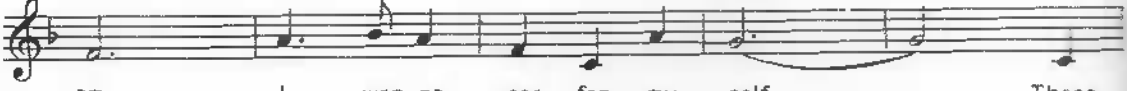


 Pla - ces With the strange sound-in' names Are call - in', call - in'



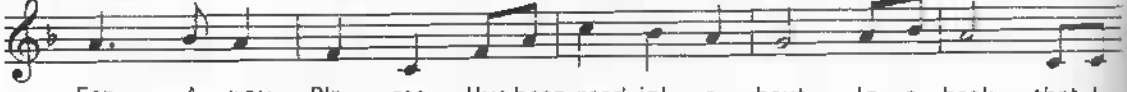


 me — — — — — Go - in' to Chi - na or may - be Si -




 am I wan-na see for my - self — — — — — Those







 Far A - way Pla - ces I've been read-in' a - bout In a book that I

C7 F F7 Bb

took from a shelf _____ I start get - tin' rest - less When-

F Db7 C7 F

ev - er I hear the whis - tle of a train _____

F7 Bb F

_____ I pray for the day I can get un - der way And

G7 C7 F

look for those cas - ties in Spain _____ They call me a

dream - er Well may - be I am But I know that I'm burn - in' to

Gm7 C7 F F7 Bb

see _____ Those Far A - way Pla - ces With the strange sound-in'

Bbm6 F C7 F

names call - in', call - in' me. _____

Fire And Rain

Words & Music by James Taylor

Moderato

Chord diagrams: C, Gm7, F, C.

Just yes - ter - day morn - in' they let me know — you were gone, —

Chord diagrams: G, Bb, C, Gm7.

Su - san, the plans they made put an end to you. I walked out this morn - in' and I

Chord diagrams: F, C, G, Bb.

wrote down this song, — I just can't re - mem - ber who to send it to.

Chord diagrams: F, Dm7, G7, C, F, Dm7, G7.

I've seen fire and I've seen rain, I seen sun - ny days — that I thought would nev - er

end, I seen lone - ly times_ when I could not find a friend,_

But I al - ways thought that I'd see you a - gain._

Verse 2. Won't you look down upon me, Jesus, you got to help me make a stand
 You just got to see me through another day
 My body's achin' and my time is at hand
 An' I won't make it any other way. (Chorus)

3. Been walkin' my mind to an easy time, my back turned towards the sun
 Lord knows when the cold wind blows it'll turn your head around
 Well, there's hours of time on the telephone line, to talk about things to come
 Sweet dreams and flying machines in pieces on the ground. (Chorus)

Green Eyes

Words by L. Wolfe Gilbert & Reg Connelly
Music by Nilo Menendez

Bolero





too. _____ My heart where-in my love lies _____ Is tell-ing me of






love ties _____ I look in-to your Green eyes _____ And won-der if you




care _____ My dreams are all a-bout you _____ I'll nev-er nev-er






doubt you _ One look in-to your Green Eyes _ and I find my heaven

1 
 2 

there. _____ Such cap-ti -va-ting there. _____

Green Grows The Grass

Words & Music by Al Hoffman & Dick Manning

Moderato

GREEN GROWS THE GRASS The grass of mem - o - ry,

Young are the hearts that used to sing in har-mo - ny, Tall grow the

trees that shade the i - vy walls, True are the friends that used to

tread those hal-low'd halls, Strong are the ties that bind us to the

past, Deep are the roots that live un - til the last

GREEN GROWS THE GRASS The green-est ev - er seen, Just like my

love for you is ev - er - green.

© Copyright 1964 by Al Hoffman & Dick Manning
 Published by Al Hoffman & Dick Manning, 1000 Broadway, New York 10003
 All Rights Reserved. Printed in the United States of America

Good, Bad But Beautiful

Words & Music by Clive Westlake

Medium beat



 I've seen a man — help a friend when he's down — and — put him back on his feet.



 I've seen a man — kick a man when he's down in a lone-



 - ly street. But I've seen the face of a child when he's ly - ing



 sound a - sleep in bed — And I've — seen the sun go



 down when the world — is red. I've seen

Good, Bad But Beautiful

Words & Music by C. I. Westlake

Medium beat



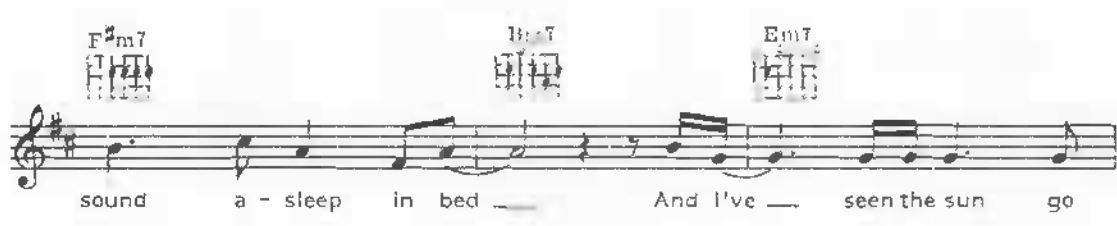
 I've seen a man — help a friend when he's down. and — put him back on his feet.



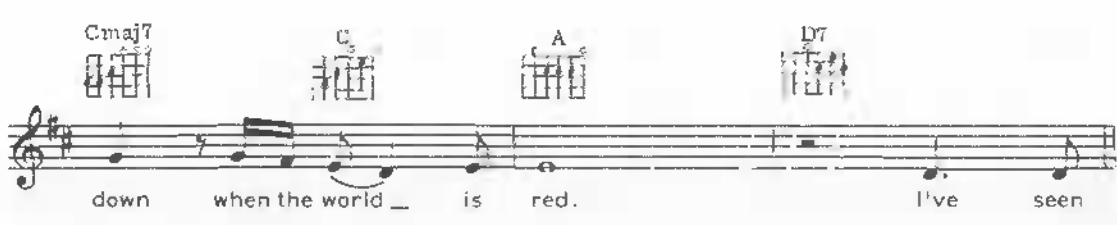
 I've seen a man — kick a man when he's down in a lone-



 - ly street. But I've seen the face of a child when he's ly - ing



 sound a - sleep in bed — And I've — seen the sun go



 down when the world — is red. I've seen

CHORUS

Gmaj7 A9 F#m Dm7

good, and I've seen bad, but I've seen beau-ti-ful. I've seen right

Em7 A9 Dmaj7 D7

— and I've seen wrong, — but I've seen love. Life is

Gmaj7 A9 F#m7 Dm7

good and life is bad but — ver - y beau-ti-ful, And if you

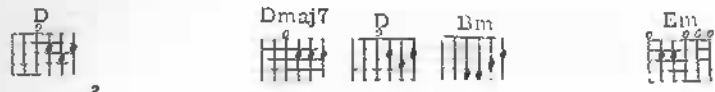
To Coda ⊕

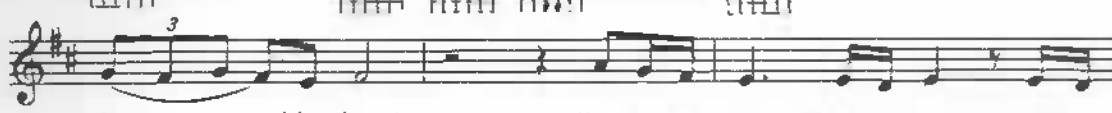
Em7 Cmaj7 F#m7 Bb A

live it right you'll fill your world with love

Ebm7 A7

I've seen a boy — take the hand of a girl and lead her



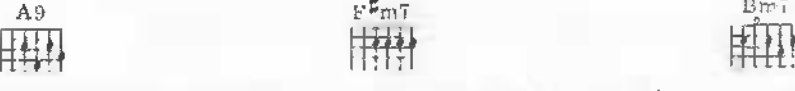


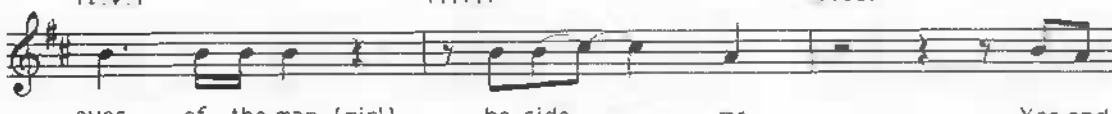
to _____ his heart I've seen a man break the heart of a



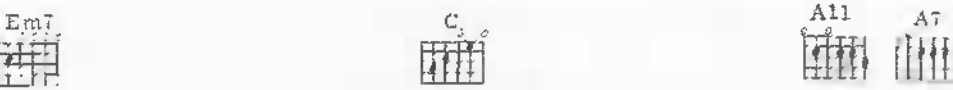


girl and leave her sad But I've seen the love in the





eyes of the man (girl) be-side _____ me Yes and





I _____ have seen the world the way that makes _____ me glad.

D.S. al Coda

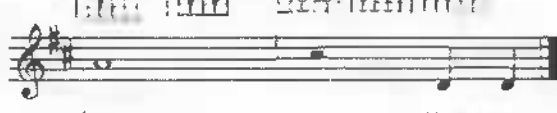




I've seen

CODA





love. I've seen

Hands Across The Table

Words by Mitchell Parsh

Musik by Jean Deletre

Moderato

Hard Hearted Hannah

Words & Music by Jack Yelen, Milton Ager.
Boo Bigelow & Charles Bates

Moderato

They call her Hard Heart-ed Han-nah, The Vamp of Sa-van-nah,
The mean-est gal in town. Leath-er is tough, but Han-nah's heart is tough-er,
She's a gal... who loves to see men suf-fer! To tease 'em and thrill 'em To
tor - ture and kill 'em is her de-light they say.
I saw her at the sea-shore with a great big pan, There was Han-nah pouring water on a
drown-ing man! — She's Hard Heart-ed Han-nah, The Vamp of Sav-an - nah
Town. They call her Town.

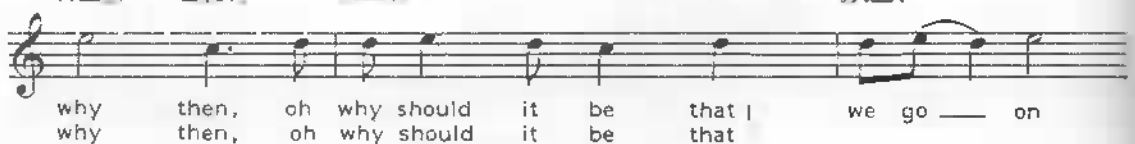
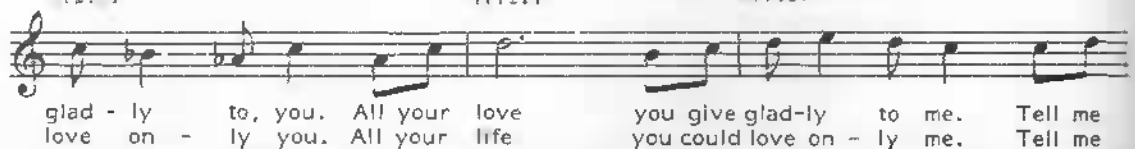
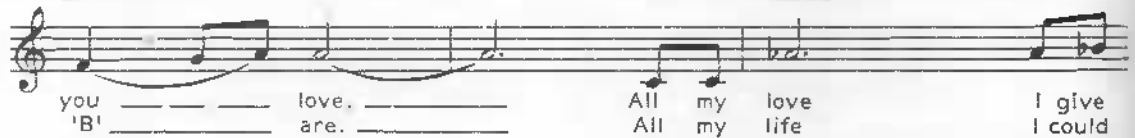
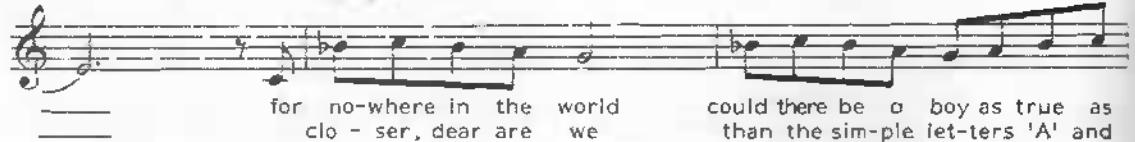
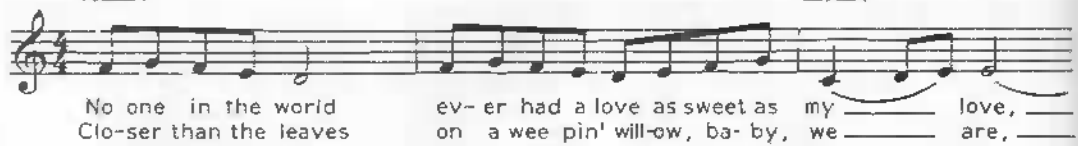
Chords: Eb6, D7+, Gm7-5, C7, F7, C7, F7, Bb13, F9, Bb13, Eb, B7, Bb7, Eb6, D7-, Gm7-5, C7, Fm, C7, Cm, Eb7, Ab6, A°, Eb, Gm7-5, C7, F7, Fm7, Bb7, Eb, B9, Bb7, Eb, Eb7-5, Eb.

Hurting Each Other

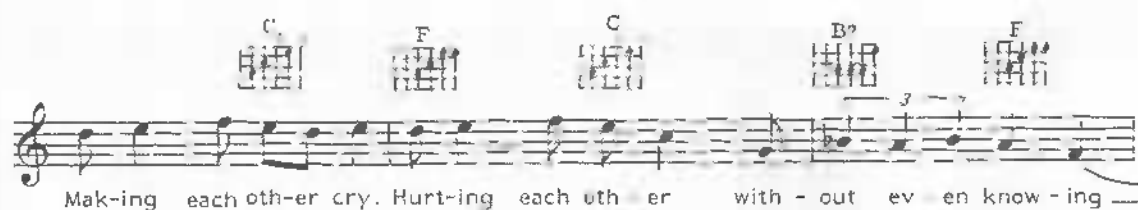
Words by Peter Udel

Music by Gary Geld

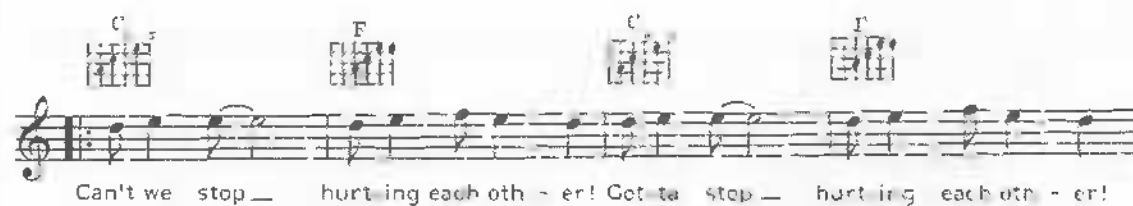
Fairly slow

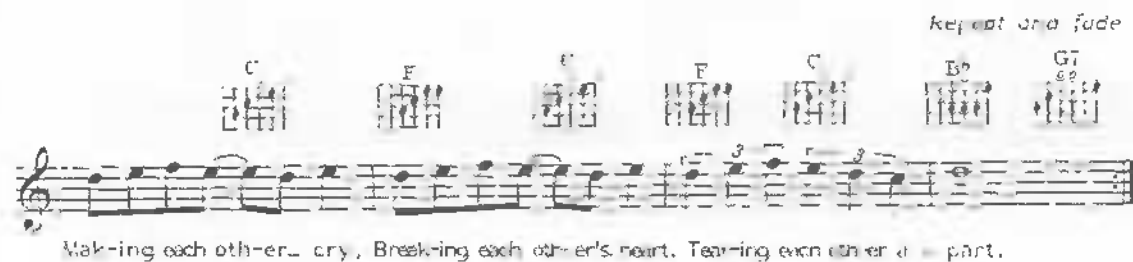



 hurt-ing each oth - er! we go — on hurt-ing each oth - er!


 Mak-ing each oth-er cry. Hurt-ing each oth - er with - out ev - en know - ing —


 why.

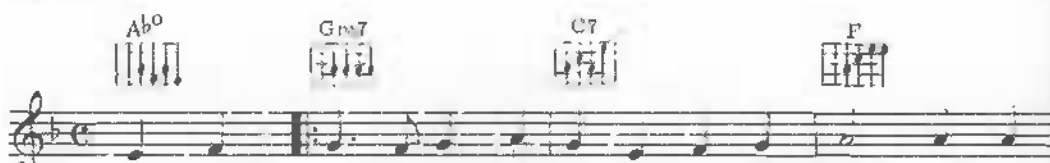

 Can't we stop — hurt-ing each oth - er! Got - ta stop — hurt-ing each oth - er!

Repeat and fade

 Mak-ing each oth-er... cry, Break-ing each oth-er's heart. Tear-ing each oth-er a - part.

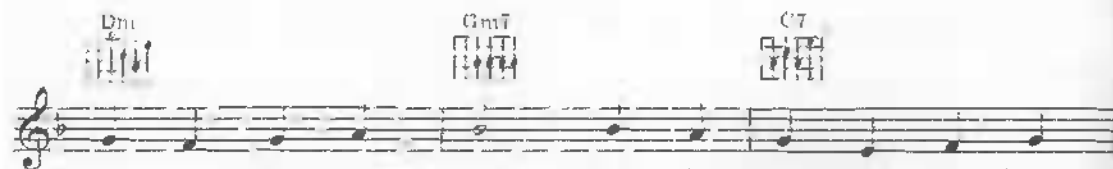
Honey Come Back

Words & Music by Mrs. Webb

Moderato



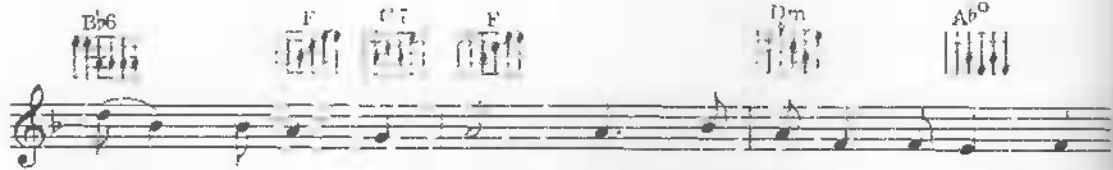
 (Spoken) Oh honey, I know I've said it too many times before. I said I'd
 (Spoken) Well I guess that's about all I got to say. So I'm



 never say it again. I guess I shouldn't say anything at all since
 just gonna leave my bags and I'm gonna walk. I know those bright



 you're supposed to belong to him. But I just can't let you
 lights are calling me home. And big fine cars and fancy talk. But if you ever want



 go without telling you just how much I love you (Sung) So that is
 somebody to just love you, Someday you just may, just give me a call, you



 why I'm gonna say it one more time. Hon-ey Come
 know where I am. (Sung, And here's what I'll say.

Gm7 C7 F

Back, I just can't stand — each lone - ly day's a lit - tle bit

Dm Gm7 C7

long - er than the last time I held you, seems like a

F Cm7 F7 Bb Bb4

hun - dred years a - go. Back to his arms and nev - er

Bb6 F C7 F Dm Ab°

know — the joy of love that used to taste like Hon-ey Come

Gm7 Am7 Bb C F Bb

Back where you be - long — to on - ly me.

F Ab° 2 F Bb F Ab°

me. Hon-ey Come

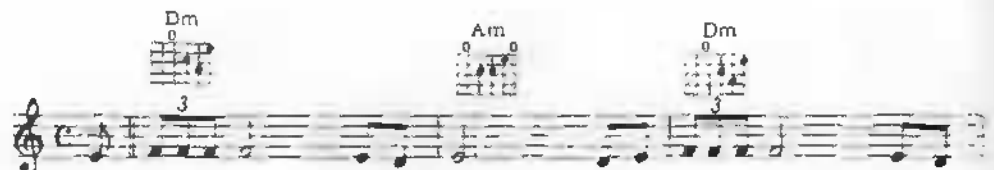
Repeat and Fade

Gm7 Am7 Bb C9 F Bb F Ab°

Back where you be - long — to on - ly me. Hon-ey Come

I Close My Eyes And Count To Ten

Words & Music by Clive Westlake



 It is-n't the way that you look, and it is-n't the way that you



 talk; (show,) It is-n't the things that you say or do make me want you so...



 It is no-thing to do with the wine or the mu-sic that's flooding me
 stran-gers a mo-ment a-go with a few dreams, but no-thing to

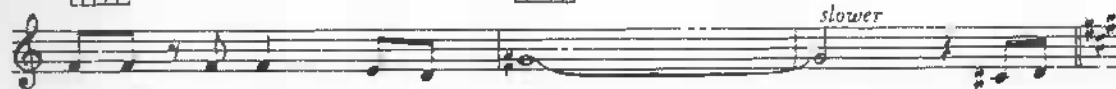


 mind, And nev-er be-fore have I been so sure you're the
 show. The world was a place with a frown on its face, and to

Bm7(b5)



E7



some-one I dreamed I would find. _____
 mor-row was just "I don't know." _____

It's the
 But the



way you make me feel ____ The moment I ____ am close to you, ____ It's a
 way you make me feel ____ The moment I ____ am close to you ____ Makes the



feel-ing so un - real, ____ Some-how I can't - be-lieve it's true The
 day seem so un - real, ____ Some-how I can't - be-lieve it's true. ____ To -



poun-ding I feel in my heart, The hop-ing that we'll nev-er part. I
 mor-row will you still be here. To - mor-row will come, but I fear That

Bb



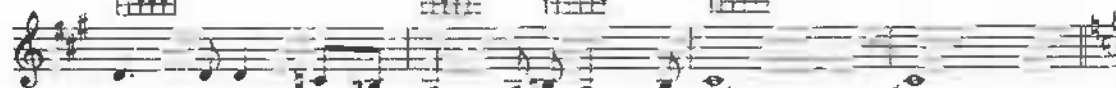
F



G



A



can't be-lieve this is real - ly happ'ning to me. ____
 what is happ-'ning to me is on - ly a dream. ____

Am Am7 F Dm E

I close my eyes and count to ten, - And when I o - pen them you're still

Am Am7 F Dm *al Coda*

here I close my eyes _____ and count a - gain, _____ I can't be - lieve

E7 [sus A] E *D.S. al*

--- it, but you're still - here. We were

Coda E7 [sus A] E7

--- it, but you're still -

Am Am7 F Dm

here. I close my eyes _ _ and count to ten, _ _ And when I o -

E7 [sus A] E7 Am

- pen them you're still - here. _____

Hawaii Five-O

By Mort Stevens

With a driving beat

The musical score for "Hawaii Five-O" is written in 2/4 time and consists of eight staves. The key signature has two flats (B-flat and E-flat). The score includes various chords and melodic lines. The first staff begins with the instruction "With a driving beat". The chords for the first staff are Cm, Bb, and Cg. The second staff has Eb, Cm, Bb, Eb, and G7. The third staff has C#m, F7, Ab, Bb, and Cm. The fourth staff has Ab, Bb, Cm, Bb, and Cg. The fifth staff has Bb, Cm, Ab, Bb, and Cm. The sixth staff is marked "NO CHORD" and "On G bass". The seventh staff has Ab, Bb, and Cm. The eighth staff has Ab, Bb, and Cm. The score is written in a standard musical notation with treble and bass clefs, and includes various musical symbols such as notes, rests, and accidentals.

I Dreamed

Words & Music by Charles Green & Marvin Moore

Moderato

C₆

(Girl) I Dreamed that I was Queen of France, and, at a roy-al pal-ace dance, I
 (Boy) I Dreamed that I was King of France, and, at a roy-al pal-ace dance, I

G7 **Dm7**

waltzed all night with the Prince of Tim-buc-too. He praised my beau-ty
 waltzed all night with the Prin-cess of Pe-ru. I praised her beau-ty

G7

to the skies, and, when I looked in-to his eyes, I re-al-ized the Prince looked just like
 to the skies, and, when I looked in-to her eyes, I re-al-ized the Prin-cess looked like

C₆ **F#⁰** **G7** **C₆**

you. I Dreamed that I was Queen of Spain, a-sail-ing on the
 you. I Dreamed that I was King of Spain, and thru the jun-gles

G7

bound-ing main, when a loft-y pi-rate ship hove in-to view.
 wet with rain, I con-quired all the land to Tim-buc-too.

Dm7 **G7**

A hand-some buc-can-ear so bold, then cap-tured me and all my gold; I
 A-mong the cap-tive girls I took was one who had that spe-cial look, I

C₆ **F** **C₆** **F**

let him hold me 'cause he looked like you. I Dreamed I was
 looked a-gain and saw she looked like you. I Dreamed I was

Prin-cess of Bom-bay, In - spect-ing my arm-y one
Sul-tan of Bom-bay, In - spect-ing my ha-rem one

Mon - day. A thou-sand nien came march-ing by, each
Mon - day. A thou-sand danc-ing maid - ens fair, each



looked like you, each winked his eye. Gee, I wish I could have slept till
had your eyes, your lips, your hair. Gee, I wish I could have slept till

Sun-day! I Dreamed that at my cor-o-na - tion, I shocked ev-'ry
Sun-day! I Dreamed that at my cor-o-na - tion, I shocked ev-'ry



for-eign na - tion, Giv-ing up my throne to mar-ry you. 'Cause
for-eign na - tion, Giv-ing up my throne to mar-ry you. 'Cause

I'd be queen of all the world_ the day you say that I'm your girl, and ev-'ry dream I
I'd be king of all the world_ the day you say that you're my girl, and ev-'ry dream I

dream comes true! (Girl) I true!
dream comes true! (Boy) I true!

I'm A Dreamer, Aren't We All?

Words & Music by Buddy de Sylva, Lew Brown
& Ray Henderson

Moderato

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderato'. The melody consists of eighth and quarter notes, with some lines ending in a fermata. Chords are indicated by letters above the staff, and lyrics are written below the notes.

Chords:

- Line 1: C, B
- Line 2: B7, B7, Bb7, A
- Line 3: A7, Dm7, Fm6, C
- Line 4: Am7, D7, Dm7-5

Lyrics:

I'm a dream - er, aren't we all? —

Just a dream - er, aren't we all? —

In my dreams each night it

seems, My sweet - heart comes to call. —

G7 D G7 C

He's so charm - ing,

B B7 B9 B97

strong and tall, ——— It's a - larm - ing

A A7 Dm7 Fm6

how I fall. ——— He's i - deal! but
He's di - vine! but

C B E7 Am D9

then he is - n't real mine, and I'm a fool!

G7 C A27 1 C 2 C

But aren't we all. ———

I'm Gonna Live Till I Die

Words & Music by Hoffman Kent
& Curtis

Brightly

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music with corresponding guitar chords and lyrics.

Staff 1: Chords: B7, Em, B7. Lyrics: I'm Gon - na Live _____ Till I Die, _____ I'm gon - na

Staff 2: Chords: Em, B7, Em. Lyrics: laugh _____ 'stead of cry. _____ I'm gon - na take the town.

Staff 3: Chords: B+, Em7, F#m7, Am6, B7. Lyrics: _____ and turn it up - side down _____ I'm gon - na live, live, live _____ till I

Staff 4: Chords: Em, B7, Em, B7. Lyrics: die. _____ They're gon - na say _____ 'What a guy!' _____

Em B7

I'm gon - na play _____ for the sky. _____ Ain't gon-na

Em B+ Em7 F#m7 Am6 B7

miss a thing _____ I'm gon - na have my fling. _____ I'm gon - na live, live,

Em Bb° Am7 D7

live _____ till I die. _____ The blues'll lay low _____ I'll make 'em

G Am7 D7 G6

stay low _____ They'll nev - er trail ov - er my head. _____

C#m7-5 F#7 G Bm F#7

_____ I'll be a dev - il _____ till I'm an an - gel, _____ But un - til

B7 Em

then, _____ Ha - le - lu - jah! Gon - na dance, _____

B7 Em

_____ Gon - na fly. _____ I'll take a chance _____ rid - in'

B7 Em B+ Em7

high. _____ Be - fore my num - ber's up _____ I'm gon - na

F#m7 Am6 B7 D7 F#m D7 B7

fill my cup. _____ I'm gon - na live, live, live, live, live _____

B7-9 Em Am Em

_____ un - til I die. _____

If I Can Help Somebody

Words & Music by Anna Androzzi

Moderato

If I can help some - bo - dy as I pass a -

long, If I can cheer some - bo - dy with a word or

song, If I can show some - bo - dy He is trav - 'ling

wrong, Then my liv - ing shall not be in vain. Then my

liv - ing shall not be in vain, Then my

Copyright © 1994 by Anna Androzzi
 All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without prior written permission from the publisher.





liv - ing shall not be in vain, _____ If I can






help some - bo - dy as I pass a - long, Then my







liv - ing shall not be in vain. _____ (Instrumental)








_____ If I can







do my du - ty as a Chris - tian ought, If I can




bring back beau - ty to a world up - wrought, If I can






spread love's mes - sage that the Mas - ter taught, Then my






liv - ing shall not be in vain. Refrain Then my






liv - ing shall not be in vain, _____ Then my





liv - ing shall not be in vain, _____ If I can






help some - bo - dy as I pass a - long, Then my








liv - ing shall not be in vain. _____

It's Now Or Never

Words & Music by G. Capurro & E. Di Capua
English Lyric by Aaron Schroeder & Waly Gold

Moderato



CHORUS
%



To Interlude 3. Bb13 E9 Fine

1. When I first my love won't wait. (opt. octave lower-
Just like a

Interlude Eb Eb+ Ab

saw you, with your smile so ten - der, My heart was
wil - low we would cry an o - cean, If we lost

Bb7 E9

cap - tured; my soul sur - ren - dered. I've spent a
true love and sweet de - vo - tion. Your lips ex -

E9 Eb+ Ab A7m

life - time wait - ing for the right time. Now that you're
cite me; let your arms in - vite me For who knows

Eb Cb° Dm7 Bb7 E9 A7m Eb (Return to Chorus) §

near the time is here at last.
when we'll meet a - gain this way.

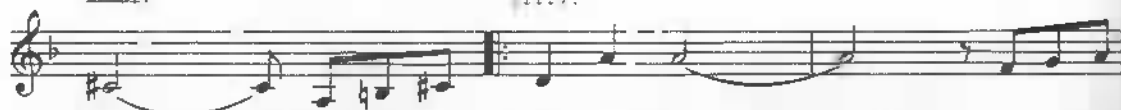
It Was A Very Good Year

Words & Music by Ervin Drake

Moderato



(Instrumental)



1. When I was sev - en - teen, _____ It was a
2. When I was twen - ty - one, _____



ve - ry good year, _____ It was a ver - y good year for
for



small town girls and soft sum - mer nights, _____ We'd
cit - y girls who lined up the stairs, _____ With

hide from the lights _____ on the vil - lage green -
 per - fumed hair _____ that came un - done _____

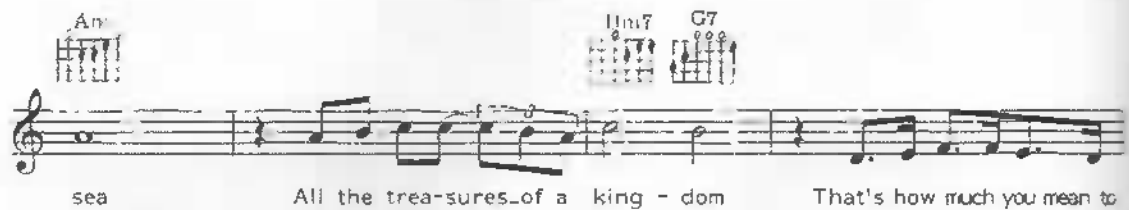
When I was sev - en - teen! _____
 When I was twen - ty - one! _____ (Whistle first and last time)

(Last time poco rit. a poco) 2. When I was

3. When I was thirty-five, it was a very good year,
 It was a very good year, for blue-blooded girls of independent means,
 We'd ride in limousines their chauffeurs would drive when I was thirty-five!
4. But now the days are short, I'm in the Autumn of the year,
 And now I think of my life as vintage wine from fine old kegs,
 From the brim to the dregs it poured sweet and clear, it was a very good year!

I Wouldn't Trade You For The World

Words & Music by Bill Smith, Curtis Kirk
& Bill Taylor



mine. I love your ten-der lips my heart is

at — — your fin-ger tips, I love the star - light — in your eyes

More than you will ev-er — re-al-ise. I would-n't trade you for the world

or the hea-vens a - bove — I have hea-ven here — on earth dear,

Since you've given me — your love, ——— I would-n't trade you for the — —

In The Ghetto

Words & Music by Scott Davis

Slowly, with feeling

As the snow flies — on a cold and gray Chi-ca-go morn-in', A

poor_ lit-tle ba - by child — is born_In The Ghet-to. — And his

ma-ma cries. — 'Cause if there's one thing she does-n't need — It's an-

oth - er hun - gry mouth — to feed In The Ghet-to. — Peo-ple, don't you

un-der-stand, the child needs a help-ing hand, Or he'll grow to be an an-gry young man some-

day. Take a look at you and me, Are we too

F7 C₆ F7 Em Dm

blind to see, — Or do we sim - ply turn our heads and look the oth - er

G7 C₆ F C₆ F C₆

way? Well, the world turns — and a

Em F G7

hun - gry lit - tle boy with the run - ny nose Plays in the street as the cold - wind blows. In The

C

Ghet - to. — And his hun - ger burns ..

Em

And he starts to roam — the street — at night And he

F G7 C

learns how to steal and he learns how to fight In The Ghet - to. — And

G F C

then one night, in des-per-a - tion, a young man breaks a way, — He

F Em Dm G7

buys a gun, — steals a car, — tries to run, — but he don't get far, and his

C F C F C Em

ma-ma cries. — As a crowd gath-ers 'round an an- gry young man, face

F G7 C

down, in the street with a gun, in his hand, In The Ghet-to. — — And as her

Em

young man dies, On a cold and gray Chi-ca - go morn-in', An-

F G7 C

oth-er lit-tle ba - by child - is born, In The Ghet-to. — —

Jezebel

Words & Music by Wayne Shankin

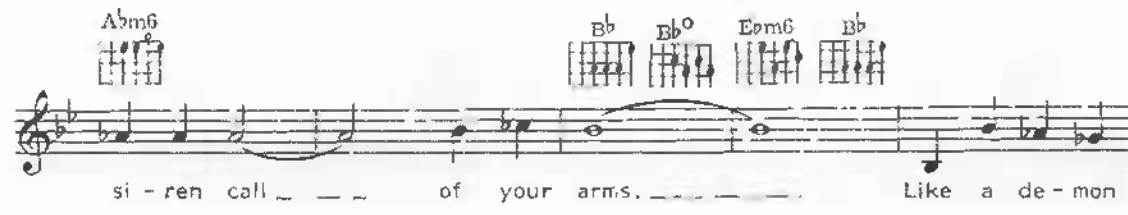
Moderato



 'T'would be bet - ter had I nev - er known a lov - er such as



 you; For - sak - ing dreams and all for the



 si - ren call of your arms. Like a de - mon



 love pos - sessed me, you ob - sess me con - stant - ly



 What e - vil star is mine that my fates de - sign should

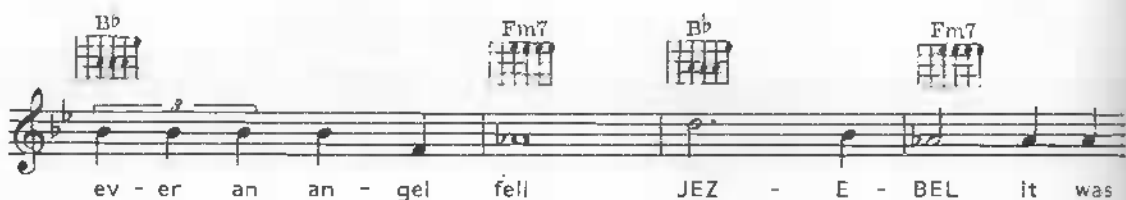
© Copyright 1974 by Wayne Shankin
 All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.


 be _____ JEZ - E - BEL. _____

CHORUS


 If ev - er the dev-il was born with - out a pair of horns it was

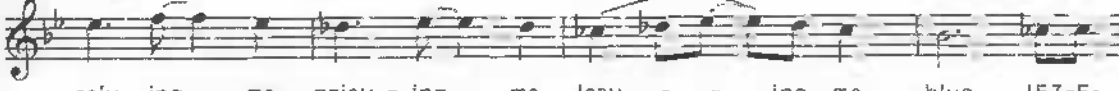

 you _____ JEZ - E - BEL it was you. _____ If


 ev - er an an - gel fell JEZ - E - BEL it was


 you _____ JEZ - E - BEL it was you. _____ If


 ev - er a pair of eyes prom-ised par - a - dise De -





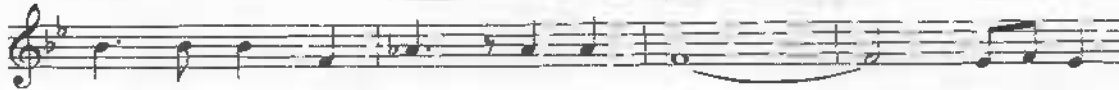
ceiv - ing___ me, griev - ing___ me, leav - - ing me blue, JEZ-E-





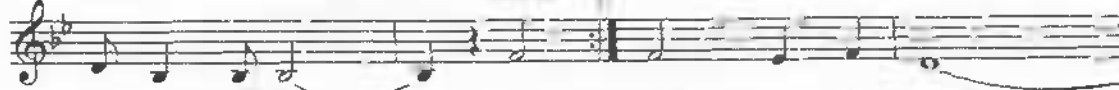
BEL it was you. If ev - er the dev-il's plan was





made to tor - ment man it was you, JEZ-E-BEL





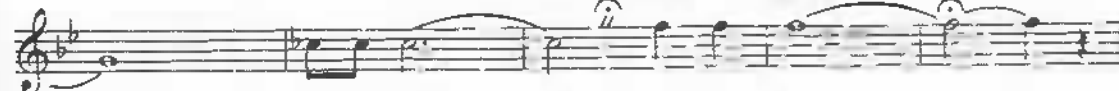
it was you. If Night and day





ev - 'ry way JEZ-E-BEL





JEZ-E-BEL, JEZ-E-BEL.

Just An Old Fashioned Girl

Words & Music by Marve Fisher

1. I'm just an old fashioned girl with an old fashioned mind,
pil - grim at heart, oh, so pure and gen - teel,

not so-phis-ti - ca-ted, I'm the plain and sim-ple kind, I want an old fashioned house, with an
Catch me in Las-Ve-gas when I'm at the spin-ning wheel, I want an old fashioned house, with an

old fashioned fence, and an old fashioned mil - lion - aire. I'd like a
old fashioned fence, and an old fashioned mil - lion - aire. I'll ask for

plain sim-ple car, with a hy - drau-lic jack, Long e-nough to have a bowl-ing
such sim-ple things, when my birth - day oc-curs, Two a-part-ments buildings that are

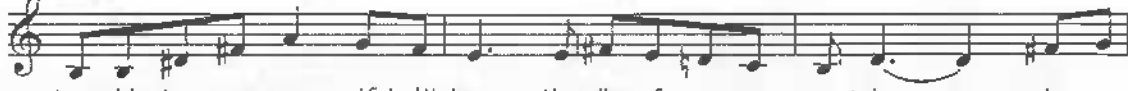
al-ley in the back, I want an old fashioned house, with an old fashioned fence, and an
la-belled 'hers' and 'hers,' I want an old fashioned house, with an old fashioned fence, and an





old fash-ioned mil - lion - aire. I'll stay weav-ing at my loom, be no
 old fash-ioned mil - lion - aire. I like Cho-pin and Bi - zet, and the





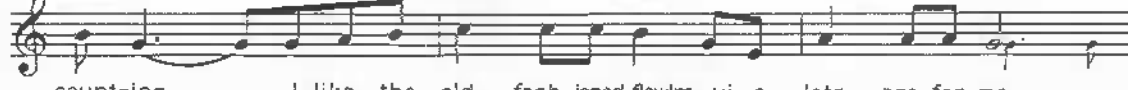
trou-ble to my groom, if he'll keep the piles of mo - ney mount-ing. In our
 voice of Do - ris Day, Gersh-win songs and old for-got - ten ca - rols. But the





cot-together will be a sound-proof nur-ser-y, not to wake the ba - by while I'm
 mu-sic that ex-cels is the sound of o - il wells, as they slurp, slurp, slurp in-to the





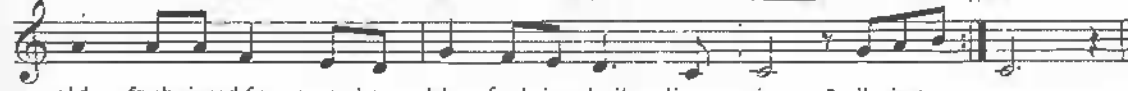
count-ing. I like the old fash-ioned flow'rs, vi-o - lets are for me,
 bar-rels. My lit - tle home will be quaint as an old par-a - sol, In-





Have them made in dia-monds so that ev-'ry-one can see, I want an old fash-ioned house, with an
 stead of fit-ted car-pets I'll have mo-ney wall to wall, I want an old fash-ioned house, with an





old fash-ioned fence, and an old fash-ioned mil - lion - aire. 2. I'm just a
 old fash-ioned fence, and an old fash-ioned mil - lion - aire.

King Creole

Words & Music by Jerry Leiber & Mike Stoller

Bright rock

VERSE

C7 F

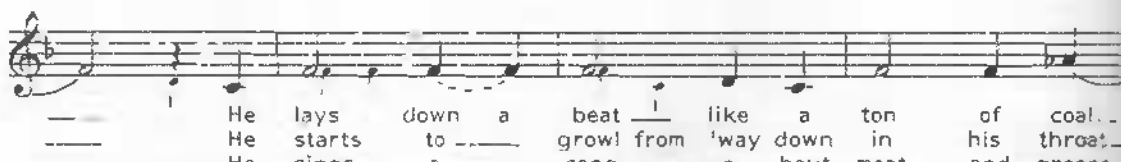


1. There's a man in New Or - leans who plays — rock — and roll.
 2. (When the) king — starts to do it, it's as good — as done.
 3. (Well, he) sings — a — song a - bout a craw - dad hole.
 4. (Well, he) plays — some - thing e - vil then he plays some-thing sweet.

Fm F



— He's a gui - tar — man — with a great big soul.
 — He — holds — his gui - tar like a tom - my gun.
 — He — sings — a — song a - bout a jel - ly roll.
 — No — mat - ter what he plays you got to get up on your



— He lays down a beat — like a ton of coal.
 — He starts to — growl from 'way down in his throat.
 — He sings — a — song — a - bout meat and greens.
 feet. When he gets the rock-in' fev - er, ba - by, heav - en sakes —

Fm F



— He goes by the name — of — King Cre - ole.
 — He bends a — string and 'that's — all she wrote.
 — He waits some — blues a - bout — New Or - leans.
 — He don't stop — play - in' till the gui - tar breaks.

© 1959 by Famous Music Company, Inc., New York, N.Y.
 All rights reserved. This song is registered with the Copyright Clearance Center, Inc., 222 Rosewood Drive, Danvers, MA 01923.
 For more information, contact CCC at (978) 750-8400 or www.copyright.com.

CHORUS

Bb7

You know he's gone, gone, gone, Jump-in' like a

F

cat - fish on a pole. _____ You know he's

C7 Bb7 F

gone, gone, gone, Hip - shak- ing King Cre - ole. _____

1. 2. 3. Bb7 C7 4. Bb7 F

2. When the
3. Well, he
4. Well, he

Kisses Sweeter Than Wine

Words by Paul Campoe

Music by Joe Newman

Moderato

Chords: C, Em, Am7

Oh, Kiss - es Sweet - er Than

Chords: A, C, Em

Wine. Oh,

Chords: Am7, A

Kiss - es Sweet - er Than Wine. Last time, Fine

Verse

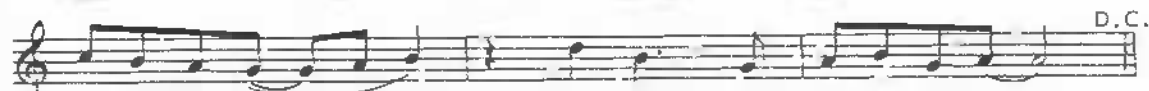
Chords: C, G, Am, Em

1. When I was a young man and nev - er been kissed, I got to

Chords: G, Em, A, C, G

think - in' o - ver what I had missed. I got me a girl

Am Em G Em A



kissed her and then, — — — — — Oh, Lord, I kissed her a - gain. — D.C.

2. He asked me to marry and be his sweet wife,
And we would be so happy all of our life.
He begged and he pleaded like a natural man then,
Oh, Lord, I gave him my hand. (Repeat chorus)
3. I worked mighty hard and so did my wife,
A-workin' hand in hand to make a good life.
With corn in the fields and wheat in the bins and then,
Oh, Lord, I was the father of twins. (Repeat chorus)
4. Our children numbered just about four
And they all had sweethearts knock on the door.
They all got married and they didn't wait, I was,
Oh, Lord, the grandfather of eight. (Repeat chorus)
5. Now we are old and ready to go
We get to thinkin' what happened a long time ago.
We had lots of kids and trouble and pain but,
Oh, Lord, we'd do it again. (Repeat chorus)

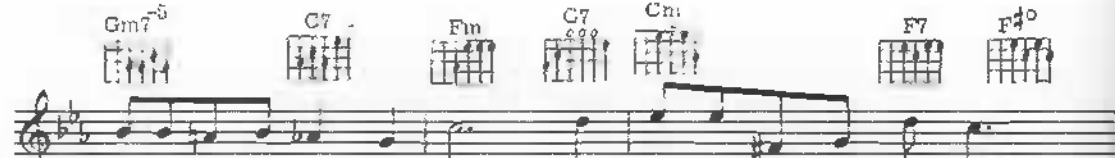
Laughing On The Outside (Crying On The Inside)

Words by Ben Raegen
Music by Bernie Wayne

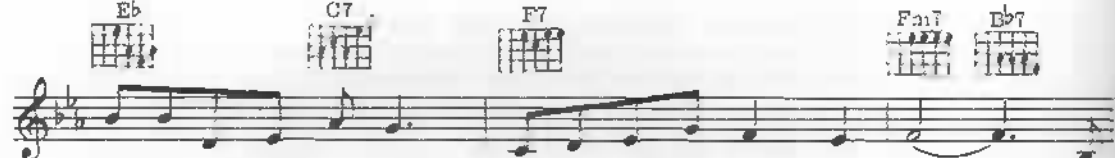
Moderato



 The crowd sees me out danc-ing, care-free and ro-manc-ing,



 hap-py with my some-one new. I'M LAUGH-ING ON THE OUT-SIDE,



 CRY-ING ON THE IN-SIDE 'cause I'm still in love with you. — They



 see me night and day-time, hav-ing such a gay time; They don't know what I go



 through! I'M LAUGH-ING ON THE OUT-SIDE, CRY-ING ON THE IN-SIDE

F7 Bb7 Eb Eb7

'cause I'm still in love with you. No one knows it's

Dbm Eb7 Bbm Gb Eb9

just a pose, pre-tend-ing I'm glad we're a - part. And

F7 Ebm F7 Cm F7

when I cry my eyes are dry the tears are in my

Fm7 Bb7 Eb Cm7 Fm7 Bb7

heart. — — My dar-ling can't we make up? Ev - er since our break up

Gm7-5 C7 Fm G7 Cm F7 F#o

make be-lieve is all I do. I'M LAUGH-ING ON THE OUT-SIDE,

Eb C7 F7 Bb7 Eb Bb7 Eb

CRY-ING ON THE IN-SIDE, 'cause I'm still in love with you. The you.

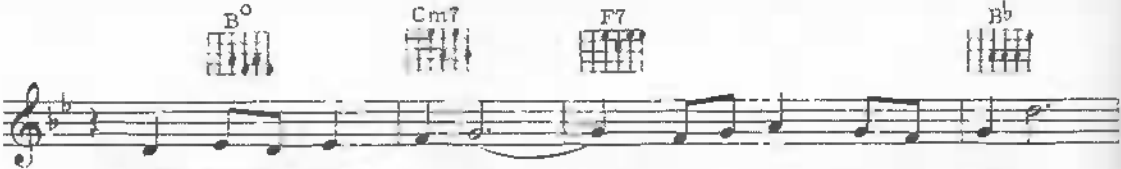
Learnin' The Blues

Words & Music by Joe Raposo & Jerry Silver

Moderato



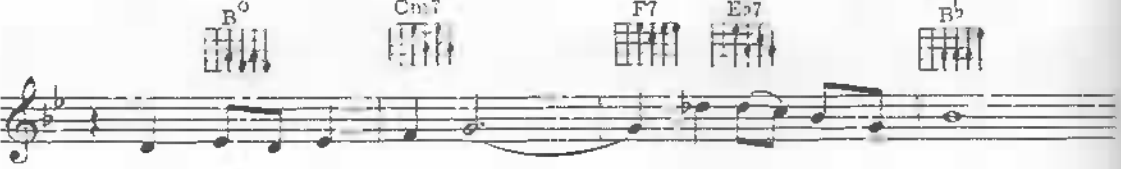
 The ta - bles are emp - ty, ——— The dance floor's de - ser - ted,



 You play the same love song, ——— It's the tenth time you've heard it.



 That's the be - gin - ning, ——— Just one of the clues,



 You've had your first les - son, ——— In Learn - in' The Blues.



 The cig ar - ettes you light, ——— One af - ter an oth - er,



 Won't help you for - get her (him) ——— And the way that you love her; (him);

Bb7+ Eb Ebm Bb

You're on - ly burn-ing — A torch you can't lose,

B° Cm7 F7 Eb7 Bb

But you're on the right track, — For Learn - in' The Blues.

Bb7+ Eb Ebm Eb Eb7 Bb

When you're at home a - lone, The blues will taunt you con-stant-ly,

Bb7+ Eb Ebm Eb Eb7 F7

When you're out in a crowd, The blues will haunt your mem-ory.

B° Cm7 F7 Bb

The nights when you don't sleep, — The whole night you're cry-in'.

B° Cm7 F7 Bb

But you can't for - get her. (him,) — Soon you ev - en stop try-in';

Bb7+ Eb Ebm Bb

You'll walk the floor — And wear out your shoes,

B° Cm7 F7 Eb7 Bb

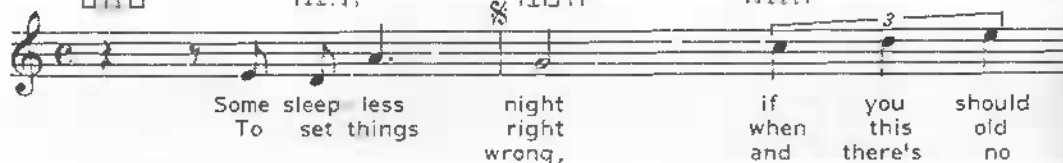
When you feel your heart break, — You're Learn-in' The Blues. —

Let Me Be The One

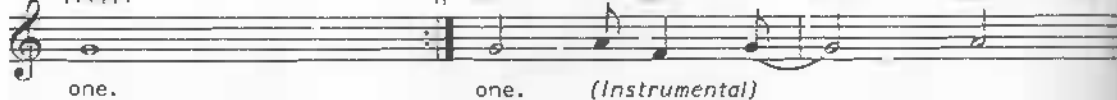
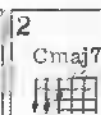
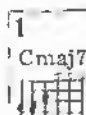
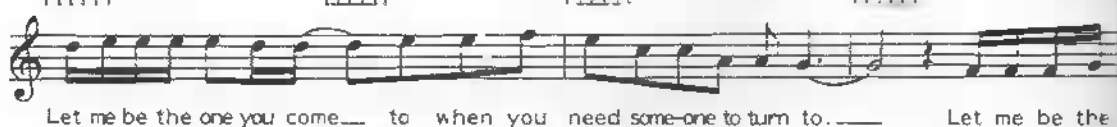
Words by Paul Williams

Music by Roger Nichols

Slowly



To Coda



Emaj7 C#m6 D#m7 B6 Dmaj7 Bm6

 For love and un - der - stand - ing, To find a qui - et

C#m7 A6 Cmaj7 Am6 Bm7 G

 place, For si - lent un - der - stand - ing, _____ a

Bbmaj7 Am7 Gm7 Fmaj7 G9

 lov - ing _____ touch. _____ Come to me when things go

D.S. al Coda

CODA
 Cmaj7

 one. _____

Let Me Go Lover

Words & Music by Jenny Lou Carson
Special Lyrics by A. Hill

Slowly with feeling

Oh, let me go, — let me go, — let — me go,

lov - er. Let me be, — set me free — from your spell. —

— You made me weep, — cut me deep; — I — can't sleep,

lov - er. I was cursed — from the first day — I fell. —

C F C

— You don't want me, — but you want me — to go on — want-ing

C7 F G7

you. How I pray that — you will say that — we're through. —

C Cmaj7 Dm7

— Please turn me loose, — what's the use, — let — me go,

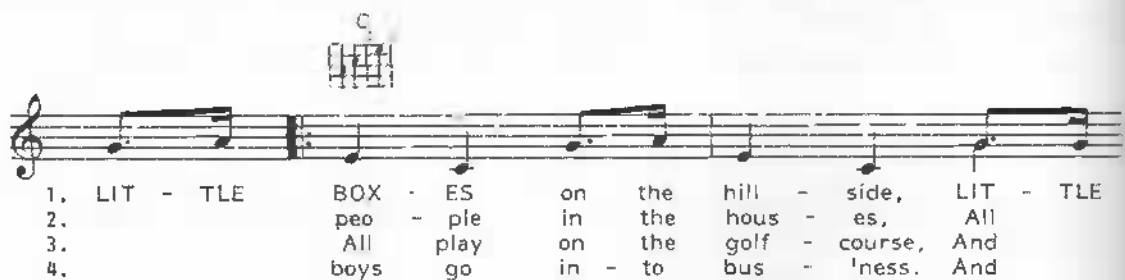
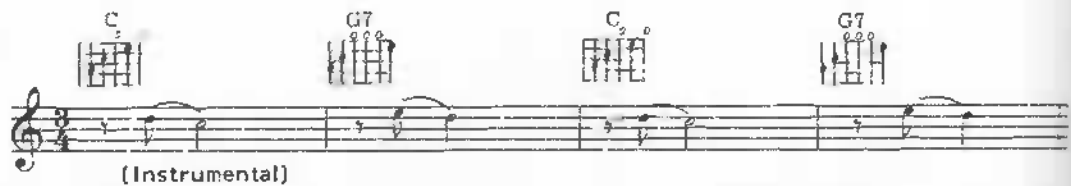
G7 C Fm C

lov-er. Let me go, — let me go, let — me go! —

Little Boxes

Words & Music by Malvina Reynolds

Moderato



C F

green one, and a pink one, and a blue one, and a
 doc - tors, and there's law - yers. And a bus - 'ness ex -
 chil - dren go to sum-mer camp, And then to the un - i -
 green one, and a pink one, and a blue one, and a

C G7

ye! - low one; And they're all made out of tick - y tack - y. And they
 ec - u - tives; And they're all made out of tick - y tack - y. And they
 ver - si - ty; And they all get put in box - es, And they
 ye! - low one; And they're all made out of tick - y tack - y. And they

G13 C G7 C G7

all look just the same.
 all look just the same.
 all come out the same.
 all look just the

2. And the
 3. And they
 4. And the

4 C G7 C

same.

London By Night

Words & Music: Carroll Coates

Moderato

LON - DON BY NIGHT is a won - der - ful sight, There is
 mag - ic a - broad in the air, I'm of - ten
 told that the streets turn to gold when the moon shines on Cir - cus and
 Square. Deep in the dark that en - vel - ops the
 park there's ro - mance in each cig - a - rette's glow,
 Down by the Thames lights that spar - kle like gems seem to wink at each

B $\flat$ 7 E $\flat$ Fm7 B $\flat$ 7

girl and her beau, ————— Up comes the moon when the

E $\flat$ E $\flat$ m7 A $\flat$ 7 D $\flat$ maj7

cit - y's a - sleep. He's not a - lone for it seems, —————

D $\flat$ E $\flat$ m7 A $\flat$ 7 D13 D7 $^{\circ}$ G

Some-where up there stands an an - gel to keep her watch while each

E $^{\circ}$ Fm7 F $\flat$ 7 E $\flat$ B $\flat$ 7

Lon - don - er dreams, ————— My love and I saw the

E $\flat$ D $\flat$ 7 E $\flat$ Gm7 $^{\circ}$ C7 $^{\circ}$

sun leave the sky, then we kissed in the fast fad - ing light, —————

Fm7 B $\flat$ 7 E $\flat$ B7 Fm7

Most peo - ple say they love Lon - don by day, but lov - ers love

B $\flat$ 7 1 E $\flat$ B $\flat$ 7 $^{\circ}$ 2 E $\flat$

LON - DON BY NIGHT. ————— NIGHT. —————

Love Me With All Your Heart (Cuando Calienta El Sol)

Music by Carlos Rigual & Carlos A. Martinelli

Original Words by Mario Rigual

English Lyrics by Michael Vaughn

Steady 4

Love me with all your heart, -- that's all I want, love; --

Love me with all of your heart, or not at all; Just promise me this: -- that you'll

give me -- all your kiss-es, -- Ev-'ry win-ter, -- ev-'ry sum-mer, -- ev-'ry fall.

When we are far a-part, -- or when you're near me, -- Love me with all of your heart, as I love

you; Don't give me your love -- for a mo-ment, -- or an hou- r, -- Love me

al-ways, -- as you lov'd me -- from the start With ev-'ry beat of your heart. -- (Instrumental)

Published by M. M. M. Music

Copyright © 1964 by M. M. M. Music Corporation, USA

All Rights Reserved. No part of this score may be reproduced without permission.

All Rights Reserved. No part of this score may be reproduced without permission.

Moderato[illegible]

Misirlou

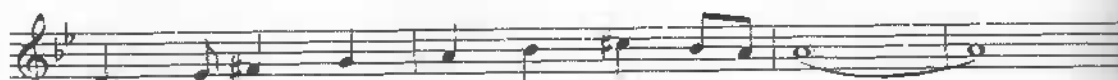
English Words by Fred Wise, Milton Leeds & S.K. Russel

Spanish Words by J. Pina

Music by N. Roubanis

Moderato


Des - ert shad-ows creep a - cross pur-ple sands, —
Cuan - do a - le - gre tu son - ries mu - jer —

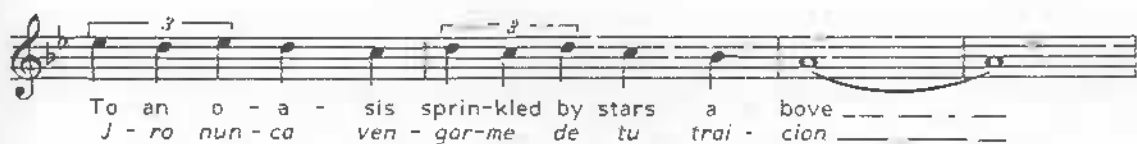
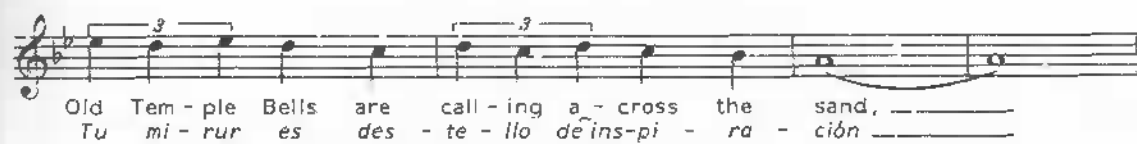

Na - tives kneel in prayer by their car-a - vans, —
De - jan - do tu a - mor res - plan - de - cer —


There sil - hou - et - ted un - der an east - ern star, —
Aun-que quie - ra ol - vi dar - te nun - ca po - dre —


I see my long lost blos - som of Shal - i - mar, —
Tie - nas a pris - ion - a - do to - do mi ser, —


You — MI - SIR - LOU — Are you
Oh — MI - SIR - LOU — Delo-r


moon and the sun, Fair - est one, —
en - te la flor eres tu —



My Boy

Words by Bill Martin & Phil Coulter
Music by Claude Francois & Jean-Pierre Bourtaire

Slowly

Bb **Cm**

You're sleep-ing, son, I know But, real-ly, this can't wait. I want-ed to ex-stand. Why did we ev-er start? We're more like stran-gers word; Per-haps it's just as well. Why spoil your lit-tle

Gm **Cm**

plain Be-fore it gets too late. For your moth-er and I have laugh-ed, I have now, Each act-ing out a part. Life is no fair-y dreams, Why put you through the hell.

Ab **Gm**

me, Love has fi-nal-ly died; This is no hap-py cried; I have lost ev-'ry game, Tak-en all I can tale As one day you will know But now you're just a

Fm **G7**

home But God knows how I've tried Be-cause you're take I'll stay just the same child I'll stay here and watch you grow

8 Cm Fm Bb7

all I have, my boy; You are my life, my pride my

Eb Am7⁵ D7⁹ D7

joy ——— And if I stay, ——— I stay be - cause of you, my

Gsus4 1. 2 G7 Eb

boy. ——— Sleep

D. Sand Fade 3 G7 Dm7 G7

know on, it's hard to un - der - - Be - cause you're
you have - n't heard a

My Darling, My Darling

Words & Music by Frank Loesser

My Dar-ling, My Dar-ling, I've want-ed to call you "my dar-ling" For man-y and man-y a

day My Dar-ling, My Dar-ling, I flut-tered and fled like a star-ling: My

cour-age just mel-ted a-way. Now all at once you've kissed me And there's

not a thing I'm sane e-nough to say. Ex-cept My Dar-ling, My Dar-ling, Get

used to that name of "My Dar-ling". It's here to stay. My stay.

© Copyright 1943 by Frank Music Corporation, USA.

Renewed 1976 Frank Music Corporation, USA.

Anglo P. Music Company Limited, 22 Denmark Street, London WC2 for UK and Eire

All Rights Reserved International Copyright Secured

Moonlight And Roses (Bring Mem'ries Of You)

Words & Music by Ben Black, Neil Moret
& Edwin H. Lemare

Moderato

F Bb F C9 F

(F bass)

Moon - light And Ros - es Bring

won - der - ful mem - 'ries of you. My

C7 Gm7 C7 Gm7 C+

heart re - pos - es In beau - ti - ful thoughts so

F Bb F C9 F

(F bass)

true. June - light dis - clos - es

Bb6

Love's old - en dreams spar - kling a - new.

Bb Dm7 Bb F Bb D7

(D bass)

Moon - light And Ros - es Bring

G7 C7 F

mem - 'ries of you.

© Copyright 1954 by Neil Moret Incorporated
Copyright renewed 1984 by Neil Moret Incorporated
Redwood Music Limited, London W1
All Rights Reserved. International Copyrights Secured

My Dreams Are Getting Better All The Time

Words by Mann Curtis
Music by Vic Mizzy

Moderato

B $\flat$ F $+$ B $\flat$ ma $\flat$ 7

You know the dream I told you a-bout the oth-er day; ___ No,

B $\flat$ 6 B $^{\circ}$ Cm7 F7 Cm7

not the one that got me so up-set! ___ I mean the one I told you a-bout that

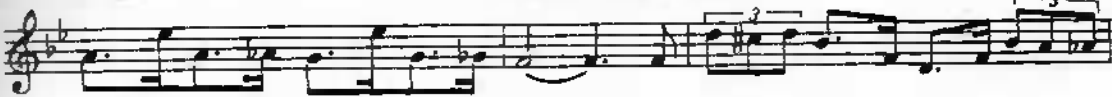
F7 F9 B $^{\circ}$ F7 B $\flat$

made me gay, ___ The one a-bout the one that I dreamt I met. ___

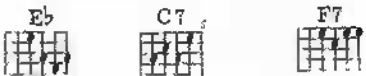
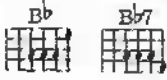
B $\flat$ E $\flat$ C7

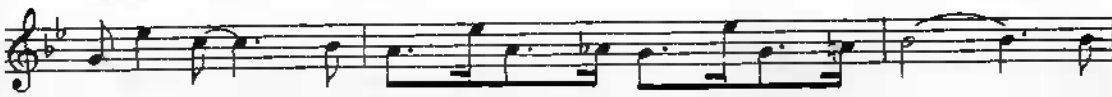
Well, what do you know, she smiled at me in my dreams last night! ___ My



Dreams Are Get-ting Bet-ter All The Time. — And what do you know, she looked at me in a



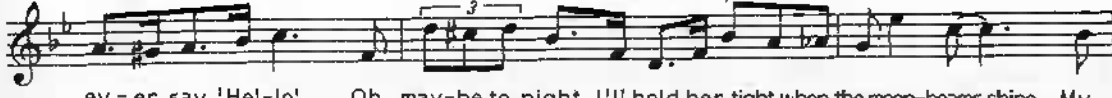
diff-'rent light! — My Dreams Are Get- ting Bet - ter All The Time. — To



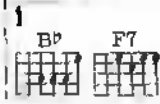


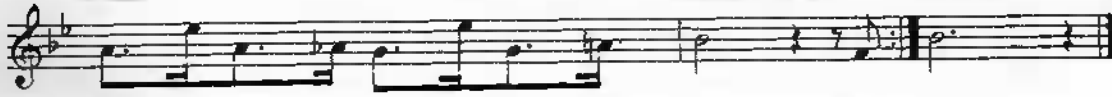
think that we were stran-gers A cou-ple of nights a-go, And tho' it's a dream, I nev-er dreamed she'd





ev - er say 'Hel-lo'. Oh, may-be to night I'll hold her tight when the moon-beams shine, — My

Dreams Are Get - ting Bet - ter All The Time. Well, Time.

Mule Train

Words & Music by Johnny Lange, Hy Heath
& Fred Glickman

Moderato



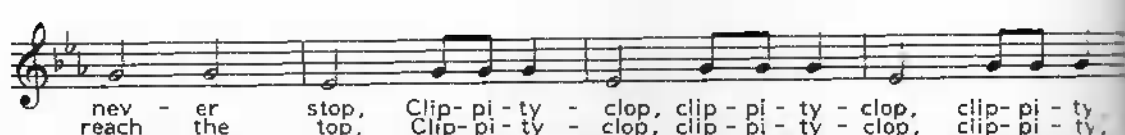
MULE TRAIN, MULE
MULE TRAIN, MULE
MULE TRAIN, MULE



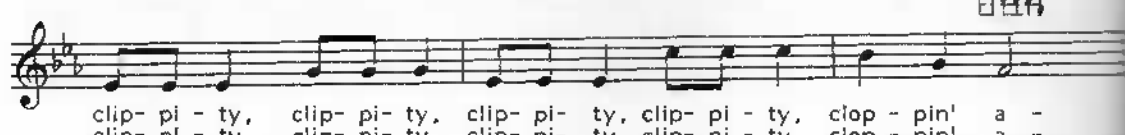
TRAIN, Clip-pi-ty - clop - pin' o - ver
TRAIN, Clip-pi-ty - clop - pin' 'long the
TRAIN, Clip-pi-ty - clop - pin' through the



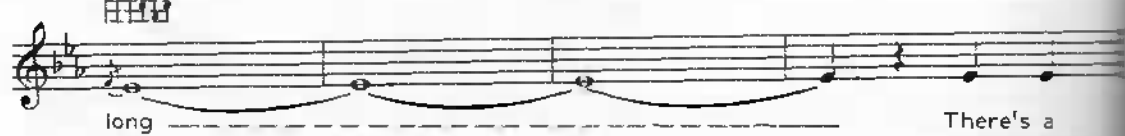
hill and plain. Seems as how they
moun - tain chain. Soon they're gon - na
wind and rain. They'll keep go - in'



nev - er stop, Clip - pi - ty - clop, clip - pi - ty - clop, clip - pi - ty
reach the top, Clip - pi - ty - clop, clip - pi - ty - clop, clip - pi - ty
till they drop, Clip - pi - ty - clop, clip - pi - ty - clop, clip - pi - ty



clip - pi - ty, clip - pi - ty, clip - pi - ty, clip - pi - ty, clop - pin' a -
clip - pi - ty, clip - pi - ty, clip - pi - ty, clip - pi - ty, clop - pin' a -
clip - pi - ty, clip - pi - ty, clip - pi - ty, clip - pi - ty, clop - pin' a -



long
long
long

There's a
There's some
There's a

A^b **E^b**

plug of chaw to - bac - co for a min - er in Co -
 cot - ton thread and nee - dles for the folks a - way out
 let - ter full of sad - ness and it's black a - round the

A^b

ro - na, There's a gui - tar for a cow - boy 'way
 yon - der, There's a shov - el for a min - er who
 bor - der, There's a pair of boots for some one who

E^b **A^b**

out in Ar - i - zo - na, There's a dress of cal - i -
 left his home to wan - der, There's some rheu - ma - tis - m
 had them made to or - der, There's a bi - ble in the

E^b **B^b7** **E^b**

co for a pret - ty Nav - a - jo, Git a long, _____
 pills for the set - tlers in the hills, Git a long, _____
 pack for the Rev - 'rend Mis - ter Black, Git a long, _____

B^b7 **E^b**

mule _____ git a - long. _____
 mule _____ git a - long. _____
 mule _____ git a - long. _____

1. 2. 3. **B^b7** **E^b**

mule. _____ Git a - long. _____
 mule. _____ Git a - long. _____
 mule. _____ Git a - long. _____

B^b7 **E^b**

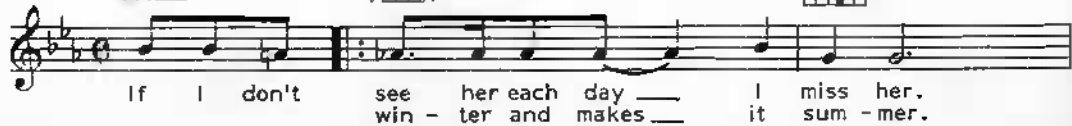
mule _____ Git a - long. _____
 mule _____ Git a - long. _____
 mule _____ Git a - long. _____

Nancy (With The Laughing Face)

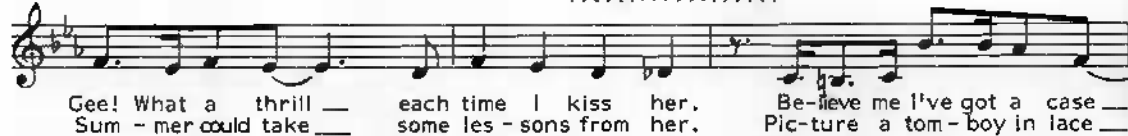
Words by Phil Silvers
Music by James Van Heusen

Moderato

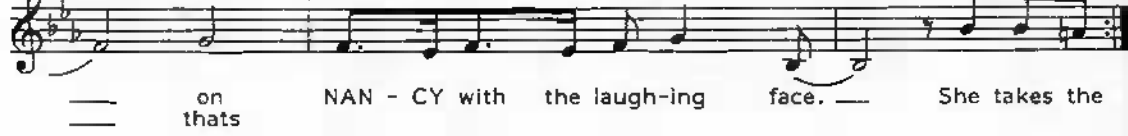




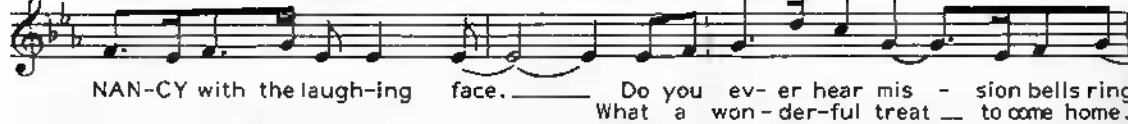












Cm7 F9 Abm

ing? Well, she'll give you the ver - y same glow. When she
to, When the long day has drawn to a close. There's the

Eb Fm7 G7+ Cm7 F7

speaks you would think it was sing - ing, Just hear her say, 'He -
pat-ter of feet to come home to, And NAN - CY gave me

Fm7 Bb7 E° Fm7 Bb13

lo.' I swear to good - ness you can't re - sist her,
those. Keep Bet-ty Gra - ble, La- mour, and Tur - ner,

Eb D F#m Fm

Sor- ry for you she has no sis - ter. No one could ev - er re-place.
She makes my heart a char- coal bur- ner.

Dm7-5 G7+ Cm Abm Eb

my NAN - CY with the laugh-ing face.

Now Is The Hour

Music by Clement Scott

Words by Maewa Kalhau

Moderato

1. Now is the hour When we must
 2. Te i - the wi e - te
 3. Ha - e - re ra - Te ma - nu

say good - bye; Soon you'll be
 i - wi e; Ta hu - ri
 ta - ngi pai; E hae - re

sail - ing Far a - cross the sea.
 mai - ra Te nga ka - u e.
 a - na, Koe ki - pa - ma - mao.

While you're a - way O
 Ki nga ku pu
 Ha - e - re ra, Ka

please re - mem - ber me, When you re -
 O te ro ngo pai, Hei o - ra -
 ho - ki mai - ngo no, Ki - ra - te

turn you'll find me wait - ing here.
 nga tau E ta - ngi i - wi e.
 tau E ta - ngi a - tu nei.

D.C.

Once Upon A Dream

Words & Music by Sammy Fain & Jack Lawrence

Valse moderato

The musical score is written for guitar and voice. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Valse moderato'. The score consists of ten staves of music. Above the first staff are four guitar chord diagrams: F, Fmaj7, F, and C7. The lyrics are: 'I know you! I walked with you once up-'. The second staff has three guitar chord diagrams: E7, C7, and G. The lyrics are: 'on a dream. I know'. The third staff has four guitar chord diagrams: E7, C7, F, and C7. The lyrics are: 'you! The gleam in your eyes is so fa-mil-iar a'. The fourth staff has four guitar chord diagrams: F, Fmaj7, F, and D7. The lyrics are: 'gleam. Yet, I know it's true That vis-ions are'. The fifth staff has five guitar chord diagrams: Gm, D7, Gm, F0, and F. The lyrics are: 'sel-dom all they seem, But if I know'. The sixth staff has four guitar chord diagrams: D7, Gm, E, and F. The lyrics are: 'you, I know what you'll do; You'll love me at once The'. The seventh staff has five guitar chord diagrams: D7, Gm, Gm7, C7, and F. The lyrics are: 'way you did once up-on a dream.' The score ends with a double bar line.

Copyright © 1954, Walt Disney Music Co., Inc., U.S.A.
 This arrangement © Copyright 1978, Walt Disney Music Company,
 Used by Music Sales Limited, 67 Frith Street, London W1P 1HS, with permission
 All Rights Reserved. International Copyright Secured.

One Morning In May

Words by Mitchell Parish
Music by Hoagy Carmichael

Moderato

One morn-ing in May, don't for-get, dear, That

one won-der-ful day when we met, dear, The world

o-ver was blue clo-ver, and hearts care free and

gay — One morn-ing in May, oh, the

rap-ture! To-night, dar-ling, I pray to re-cap-ture just

one hour, — just one flow-er from love's

Chords: D, B7⁹, E7, A7⁹, D, B7⁹, E7, A7⁹, D, D9, G6, Gm, D, E7, A7, A7⁹, D, B7⁹, E7, A7, D, D9, G6, Gm, D.

E7 A7 D A7

fad-ed bo - quet. Kiss - es that came with the

D E9 A7 E7 A7 D

flame of Spring - time, Burn - ing your name in my heart,

F C7 F Dm7

Pre - cious to me, like a ros - ar - y,

A E7 A A7 D

Now that we're a - part. One

B7⁹ E7 A7⁹ D B7⁹

morn-ing in May to re - mem-ber, Tho' love smould-ers a -

E7 A7 D D9 G6

way to an em - ber and dreams per-ish, we'll still

Gm D E7 A7⁹ D

cher-ish that one morn-ing in May.

Only You (And You Alone)

Words & Music by Buck Ram & Ande Rand

Moderato

The musical score is written for a single melodic line in treble clef, key of G major (one sharp), and 4/4 time. It consists of five staves of music. Chord diagrams are provided above the staff at various points: G (first staff), B7 (second staff), Em (second staff), G7 (third staff), C (fourth staff), D7 (fourth staff), G (fourth staff), B7 (fourth staff), Em (fifth staff), and A7 (fifth staff). The lyrics are written below the staff, with some words underlined to indicate phrasing.

ON - LY YOU can make this
 world seem right. ON - LY YOU
 can make the dark - ness bright. ON - LY
 YOU and you a - lone can thrill me like you
 do and fill my heart with love for ON - LY

Am7 D7 G

YOU, ON - LY YOU

B7

can make this change in me, for it's

Em G7

true you are my des - ti - ny.

C C7

When you hold my hand, I un - der - stand the

G E7 A

mag - ic that you do. you're my dream come true, my

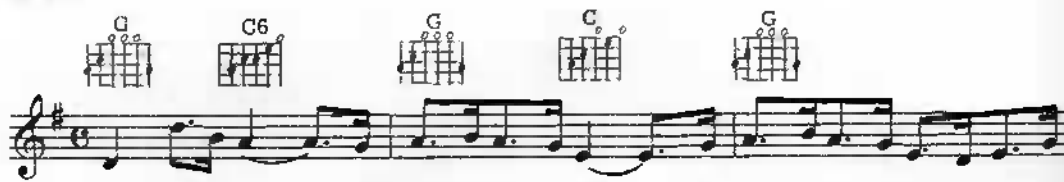
D7 D° D7 G Cm G

one and ON - LY YOU.

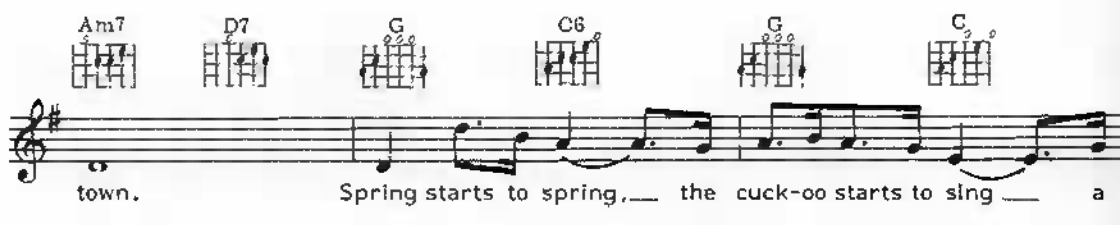
Out Of Town

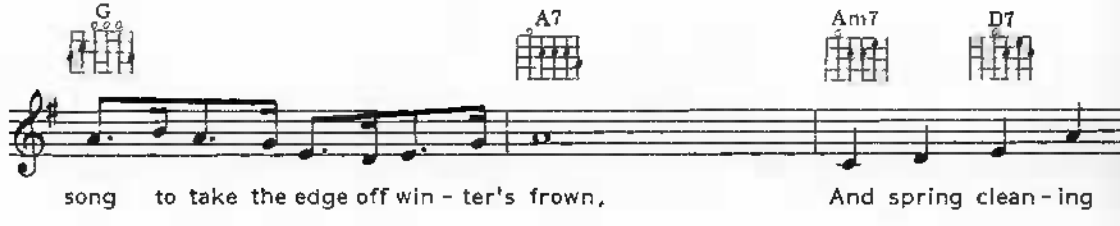
Words & Music by Leslie Bricusse & Robin Beaumont

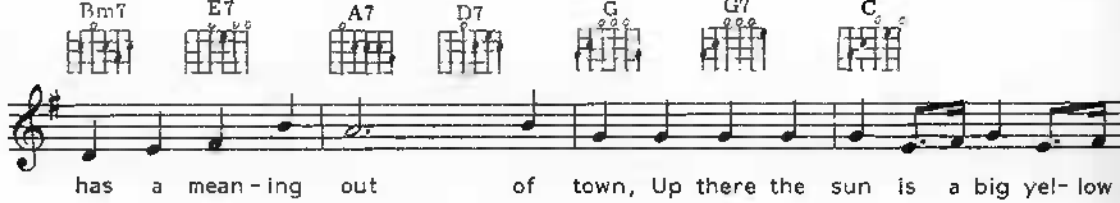
Moderato


 Say what you will, — The coun-try side is still — the on - ly place where I could set-tle


 down trou - bles there are so much rar - er out of


 town. Spring starts to spring, — the cuck-oo starts to sing — a


 song to take the edge off win - ter's frown, And spring clean-ing


 has a mean-ing out of town, Up there the sun is a big yel-low



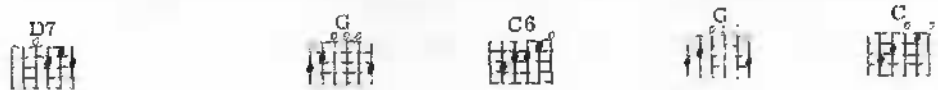


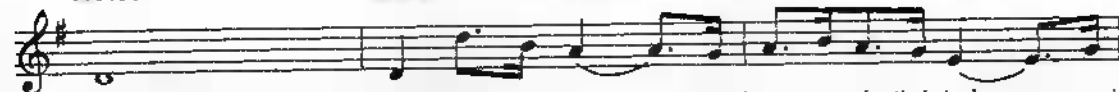
dust - er pol - ish-ing the blue, blue sky, With





white fluf - fy clouds in a clus - ter hang-ing on the breeze to





dry, Trees ev- 'ry-where — with blos-soms in their hair, — and





mo-ther na - ture wears her new-est gown What I'd give once





more to live right out of town. town.

Passing Strangers

Words & Music by Mel Mitchell & Rita Mann

Slowly, (with much feeling)



 We seem like pass-ing strangers now, how can you



 hur - ry by? There were nev - er two who loved half as much as



 you and I. We seem like pass-ing strangers now, fun - ny how



 things can change, We were so in - sep - ra - ble, now your act - ing



 ve - ry strange. The hands I used to touch don't ev - en






wave hel - lo. How I miss your kiss, you'll nev-er







know. _____ If you would on - ly turn to me,





speak my name, just once more, You might find right






there and then, stran - gers can be lov - ers a -

1  
 2 

gain. We gain. _____

Music by Osvaldo Farres

B7 Em Am6 B7
 You won't ad - mit you love me — and so how am I
 Em Am6 B7 Em B7
 ev - er — to know? You al - ways tell me, — per -
 Em B7 Em Am6 Em B7
 haps, per-haps, per - haps, — A mil - lion times I've
 Em Am6 B7 Em Am6 B7
 asked you — and then I ask you ov - er — a - gain, you on - ly
 Em B7 Em B7 Em Am6
 an - swer — per - haps, per - haps, per - haps; —

Em A6 B7 A6 B7

— If you can't make your mind up — we'll nev - er — get

E A6 B7 A6

start - ed; — and I don't want to wind up — be - ing

B7 E B7

part - ed, — bro - ken heart - ed; — So, if you real-ly

Em Am6 B7 Em

love, me, — say 'Yes'. but if you don't, dear, — con -

Am6 B7 Em B7 Em B7

fess, and please don't tell me, — per - haps, per - haps, per -

1 Em Am6 B7 2 Em Am6 Em

haps. You won't ad-mit you -haps. —

Pickin' A Chicken

Words by Paddy Roberts

Music by Derek Bemfield & Garfield De Mortimer

The musical score is written on a single staff in treble clef. It includes guitar chords indicated by letters (C, G7, F) and fingerings (1, 2, 3, 4, 5) above the staff. The lyrics are written below the staff, with some words underlined. The score is divided into five lines of music.

Line 1: Chords: C (1 2 3 4 5), G7 (1 2 3 4 5). Lyrics: Come to the bar - be-cue and sit by my side, We could - n't

Line 2: Chord: C (1 2 3 4 5). Lyrics: choose a bet - ter night if we tried. Can't you im - a - gine what a

Line 3: Chords: G7 (1 2 3 4 5), C (1 2 3 4 5). Lyrics: thrill it will be? Pick - in' a Chick-en with me.

Line 4: Chords: C7 (1 2 3 4 5), F (1 2 3 4 5). Lyrics: It's so - ro - man - tic, the moon up - a - bove is ex - tra

Line 5: Chords: G7 (1 2 3 4 5), C (1 2 3 4 5), G7 (1 2 3 4 5). Lyrics: bright on a night such as this. Pull - ing a

wish - bone - with some - one, you love is al - most cer - tain to end with - a

kiss. So come to the bar - be-cue my dar - ling, my

dear, I'm so in love with you, and when you are near

I get a feel - ing that for - ev - er you'll be, Pick - in' a

chick - en with me. me.

66 Rain

Words & Music by Jose & Hilda Feiciano

Moderato

Em

C B7 To Coda

you and I to- geth- er hud- die; Lis- ten to the fall - ing rain, lis- ten to the

Em D G C G Cmaj7

rain. ----- It's rain - ing it's pour - ing, the

G C G Cmaj7 G C G Cmaj7

old man is snor - ing, Went to bed and he bumped his head, he

G C G G7

could-n't get up in the morn - ing. ----- [Instrumental]

Em D.C. al Coda

⊕ CODA Em

rain. -----

Music by Roger Nichols

Eb Gm1 Gm7⁻⁵ C7 Fm7 Gm7

- Abmaj7 Gm7 Cm7 Gm7 Fm7 Gm7

Cup A^b Fm17 Bb7 Eb Gm A^b

Bb7 G7 Cm Ab Fm7 Bb7 Gm7

loves — me. Fun-ny but it seems that it's the on-ly thing to do, —

Ab Fm7 To Coda ⊕ Fm7 D.C. al Coda Bb7

run and find the one who loves me.

⊕ CODA

Gm7 C7 F Am

What I feel has come and gone be -

Am7⁶ D7 Gm7 Am7 Bbmaj7 Am7

fore. No need to talk it out, we know what it's all a - bout

Dm7 Gm7 Fm7 1 Bb C7

Hang-ing a-round, no-thin' to do but frown. Rain-y days and Mon-days al-ways get me

Csus4 C7 2 Bb Am C11

down. Rain-y days and Mon-days al-ways get me

Fmaj7 Gm7 Am7 Bb Fmaj7

down.

Respect

Words & Music by Otis Redding

Solid 4 Beat

What you want ba-by I got.
I ain't gon-na do you wrong while you gone.

What you need You know I got it.
I ain't gon-na do you wrong 'Cause I don't wan-na.

All I'm ask-in' is for a lit-tle re-pect when you come home. Ba-

- by. when you come home. Re-pect.

I'm out to give you all my mon-ey But all I'm ask-in'
Ooh. your kiss-us sweeter than hon-ey. But guess what

F C

in re - turn, hon - ey. Is to give me
so here's my mon - ey. All I want you to do for me

F C

my pro-per res - pect when you get home. Yeah,
is give me some here when you get home. Yeah.

F C7 F

ba - by, when you get home.
ba - by, when you get home.

C7 F C7

R - E - S - P - E - C - T, find out what it means to me. R - E - S - P - E - C - T

F C7 F

take out T - C - P, a lit-tle re - pect.

Repeat and fade out

Shoe Shine Boy

Words by Sammy Cahn

Music by Saul Chaplin

Moderato

F Em7 A7 Em7 A7

Peo - ple look at you with scorn 'Cause your clothes are worn and torn,

Dm Bb7 A7 Dm Dm7 G7

Still you nev - er whine. You keep walk - ing up and down the street,

Dm7 G7 Gm7 Bbm Gm7 C7 F D7

Plead - ing with each one you meet, 'Bro - ther, can you spare a shine?' Shoe Shine Boy,

Gm7 C13 F D7 Gm7 C13

soon the day will come, Shoe Shine Boy, soon a tune you'll hum,

F E7 Ebm D7 1. Gm7 C7

Ev - 'ry nick - el helps a lot, So shine, shine, Shoe - Shine Boy.

F C7 2. Gm7 C7 F

shine, shine, Shoe - Shine Boy.

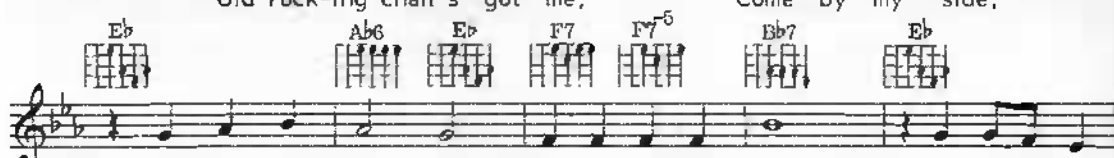
Rockin' Chair

Words & Music by Hoagy Carmichael

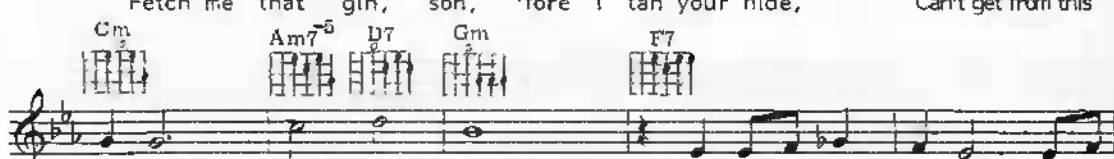
Moderately slow



 Old rock-ing chair's got me, Come by my side,



 Fetch me that gin, son, 'fore I tan your hide, Can't get from this



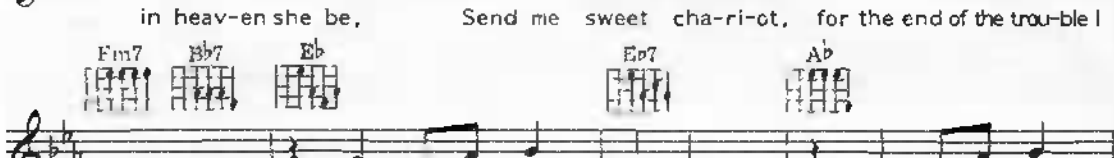
 cab-in, goin' no - where; Just sit me here grab-bin' at the



 flies 'round this rock-in' chair. My dear old Aunt Har-ri-et,



 in heav-en she be, Send me sweet cha-ri-ot, for the end of the trou-ble I



 see Old rock-in' chair gets it, Judg-ment day is



 here, Chained to my rock-in' chair.

Smoke, Smoke, Smoke (That Cigarette)

Words & Music by Merle Travis & Tex Williams

(Can be either spoken or sung)

G C7



1 Now I'm a fel - ler with a heart of gold, And the ways of a gen - tle - man.
2 (In a) game of chance the oth - er night, Old Dame For - tune was a
3 (The) oth - er night I had a date, With the cut - est gal. she was

G D7



I've been told, The kind of a guy that would - n't ev - en harm a
sim - ply great, A high bred, pret - ty fan - cy com - in' a -
lit - tle

G



flea _____ But I can't wait till I have met The
round _____ I played 'em hard and I bet 'em high, But my
dame, _____ She said she loved me and it seemed to me That

C7 G



guy that in - vent - ed the cig - ar - ette, I'll fin - ish that son of a
bluff did - n't work on a cer - tain guy, lie kept on rais - in' and
things were 'bout like they ought to be, So hand in hand we

D7 G



gun, be - lieve you me, _____ Not 'cause I don't
lay - in' the mo - ney down, _____ He'd raise me and
stroll'd down lov - er's lane. _____ kissed her once, I

C7

smoke my self, And I don't reck-on they harm your health,
 I'd raise him, I sweat-ed blood got-ta sink or swim, He
 kissed her twice. Our per-tin' par-ty was a go-in' nice, I'm

G D7 G

I've smoked all my life and I ain't dead yet. But
 fin-ally called and did-n't ev-en raise the bet, I said
 tell-in' you I think we might a been there yet. But

C7

nic-o-tine slaves are all the same, At a par-ty or a
 "A-ces full, now a how 'bout you?" He said "I'll tell you in a
 I gave her a hug and a lit-tle squeeze, Then she said "Ho-ney, ex-

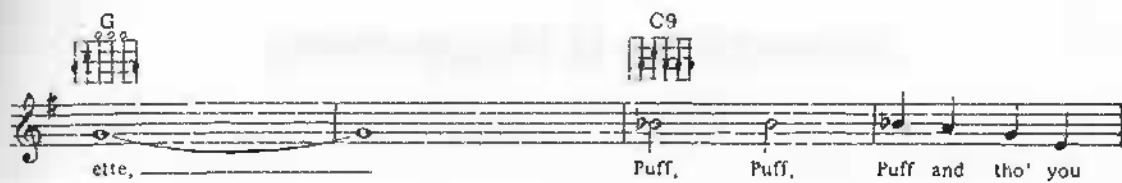
G D7

pok-er game, Ev-'ry-thing must stop while they smoke that cig-ar-
 min-ute or two, Right now I've just got to have a cig-ar-
 cuse me please, I've just got to have an-oth-er cig-ar-

CHORUS (Now sing)
C9

ette. _____ Smoke, smoke, smoke that cig-ar-
 ette. _____
 ette. _____

G C9



ette, Puff, Puff, Puff and tho' you

A7 D7 G



smoke your-self to death. *You can tell 'em at the Gold - en Gate, That you

C G D7



hate to make 'em wait, But you've just got to have an oth - er sig - ar -

1.2 G 3 G C9 G



ette, 2. In a 3. The ette,

* *Complet*

The' for women, wine and song,
Many folks maybe are strong,
But there's just nothing like another cigarette.

For some lovin' you're all set,
Then she says "Excuse me, pet,
But I've just got to have another cigarette."

Something Is Happening

Music by R. Del Turco & G. Bigazzi

English Lyric by Jack Fishman

G



Some - thing is hap - pen - ing, and it started hap - pen - ing when
 Some - thing is hap - pen - ing, ex - ci - ting, be - wil - der - ing, you
 You do do do do do do do do do do do do

D7



you walked by - yi - yi. — Some - thing is hap - pen - ing, and
 must know why - yi - yi. — Some - thing is hap - pen - ing, I
 do yi - yi - yi - yi - yi — Do do do do do do do do

G6



it's chang - ing ev - 'ry - thing too: you know why yi - yi. —
 can't think of a - ny - thing but you and I yi - yi. —
 do do do do do do do do do yi - yi - yi - yi. —

G7



Soon as you — started to kiss — me, something new —
 What be - gins — these lov - in' no - tions, you do things —
 What be - gins — these lov - in' no - tions, you do things —

G **Cm**



— sud - den - ly hit — — — me. The world o - ver
 — to my e - mo - tions. I can't help what -
 — to my e - mo - tions. I can't help what -

© Copyright 1968 by Jack Fishman

Published by MCA Music, Inc., 1735 Broadway, New York, N.Y. 10019
 The British Columbia branch is located in Vancouver, B.C. and South Africa
 A. H. Grey, New International Copyright Clearance

G D7

it's al - ways hap - pen - ing, the same sort of things to o - thers
e - ver is hap - pen - ing, there's no - thing a - bout it I can
e - ver is hap - pen - ing, there's no - thing a - bout it I can

G7 Cm G

too.
do.
do.

Some - thing is hap - pen - ing to me, and I on - ly hope the

1 D7 G D7

same thing is hap - pen - ing to you

2 D7 3 D7

same thing is hap - pen - ing to same thing is hap - pen - ing to

G a tempo

you.
do da do da do da da da da

D7 G repeat till fade

do da do da do da da do da do da

Step Inside Love

Words & Music by John Lennon & Paul McCartney

Moderato



Step in - side love _____ Let me find you a place _____
 Tired love _____ Let me turn down the light _____
 Leave me _____ Say you'll see me a - gain _____



Where the cares _____ of the day _____ will be car - ried a - way _____ by the
 Come in _____ out _____ of the cold rest your head _____ on my shoul - der and
 For I'll know _____ in my heart we will not _____ be a - part _____ and I'll



smile on your face _____ We are to - ge - ther now _____ and for - e -
 love me to - night _____ I'll al - ways be here if _____ you should need _____
 miss you till then _____ We'll be to - ge - ther now _____ and for - e -



- ver _____ come my way _____ Step in - side love _____
 - me _____ night and day _____
 - ver _____ come my way _____



_____ and stay _____ Step in - side love _____








Step — in — side — love — Step — in — side —







— love I want you to stay. (Instrumental)




You look stay ————— (Instrumental)






When you stay. (Instrumental)





Sweet And Lovely

Words & Music by Gus Arnheim, Harry Tobias
& Jules Lemare

Moderato

Chord progressions and lyrics for the song "Sweet And Lovely".

First Line:

Chords: C7, Gm7, C7, Gm7, C7

Lyrics: Sweet And Love-ly Sweeter than the ros-es in May, —

Second Line:

Chords: F7, Bb, Bbm, C, G7, C

Lyrics: Sweet And Love-ly Heav-en must have sent her my way, —

Third Line:

Chords: C7, Gm7, C7, Gm7, C7

Lyrics: Skies a - bove me nev-er were as blue as her eyes, —

Fourth Line:

Chords: F7, Bb, Bbm, C, G7, C

Lyrics: And she loves me, Who would want a sweet-er sur-prise? —

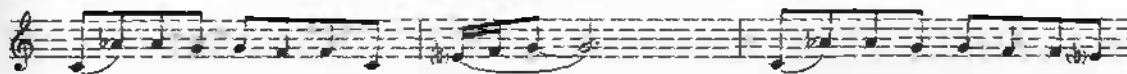
Bb9



C



Bb9



When she nes-tles in my arms so

len-der-ly, —

there's a thrill that words can-not ex -

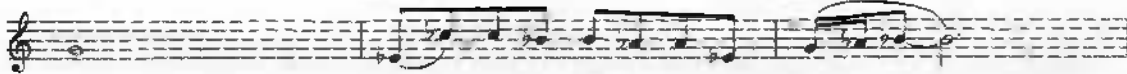
C



Db9



Eb



press.

In my heart a song of love is taunt-ing me, —

Ab7



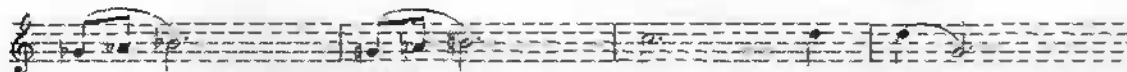
G7



C7



Gm7



mel-o - dy

haunt-ing me.

Sweet

And

Love - ly

C7



Gm7



C7



F7



Sweet-er than the ros-es in May, —

And

she

Bb



Bbm



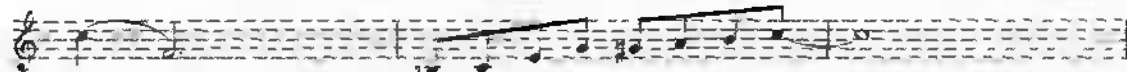
C



G7



C



loves me,

There is noth-ing more I can say. —

Swingin' Shepherd Blues

Words by Rhoda Roberts & Kenny Jacobson

Music by Moe Koffman

Moderato

1. A-long a moun- tain pass, there is a patch of grass where the
 2. (And down the) moun- tain pass, there lives a pret- ty lass who's wait- in'

swing - in' shep - herd plays his tune, His sheep nev-er stray, danc - in'
 for the moon to shine a - bove, She dress- es with care, braid - in'

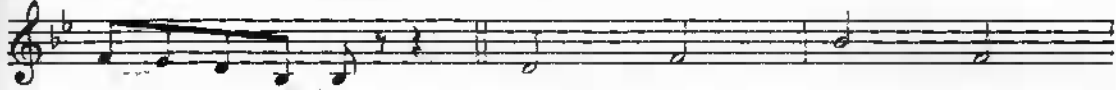
all day till they see the pale and - ye! - low moon. And then he
 her hair for her one and on - ly, swing - in' love. And she knows he'll

leads his flock and home-ward they all rock to the tune of The Swing-in'
 nev-er roam be-cause she waits st home for the tune of The Swing-in'

CHORUS

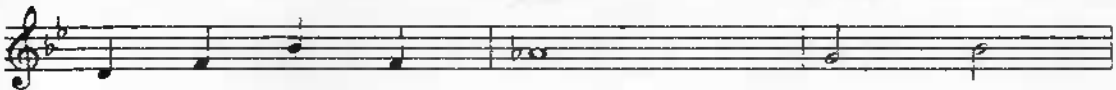






Shep - herd Blues. — Come home shep - herd,
 Shep - herd Blues. —



Play those haunt - ing trills. Come home

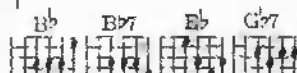


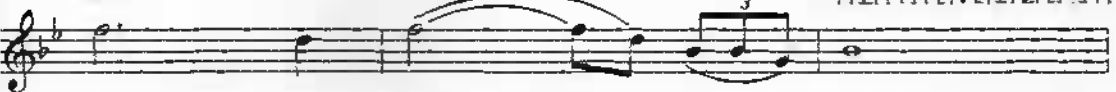




shep - herd, Let it ech - o through the hills, — The



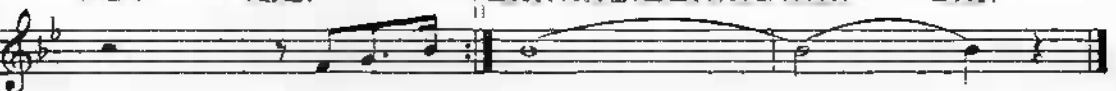




Swing - in! Shep - - - herd — Blues.





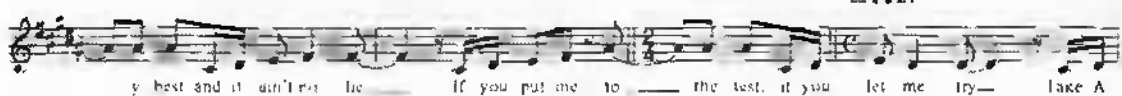
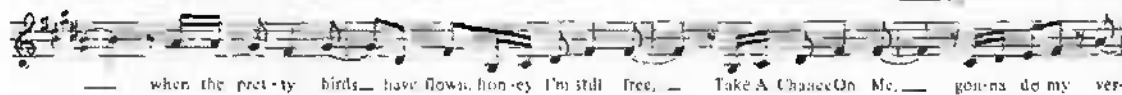
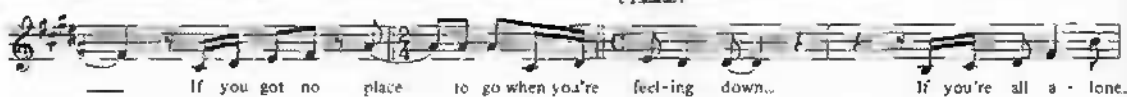
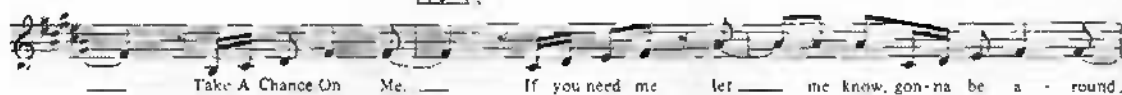
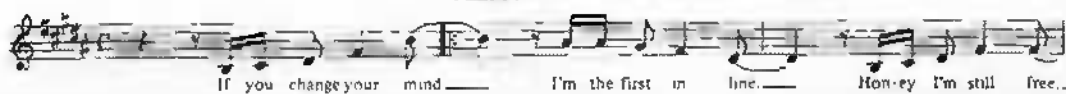


2. And down the Blues. —

Take A Chance On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus

Moderato



© Copyrights 1977 for the Word by Jönor Songs AB, Sweden

English Music licensed by Waverham Music, Waverham Place, London W11 0JG, England and the

A. Rights Reserved International Copyright Secured



 Chance On Me ————— Take A Chance On Me ————— 2 Oh you can



 We can go — danc — ing, we can go — walk — ing — as long as we're to — geth — er.
 take your time ha — by, I'm in no — hur — ry. — I know I'm gon — na get — you.



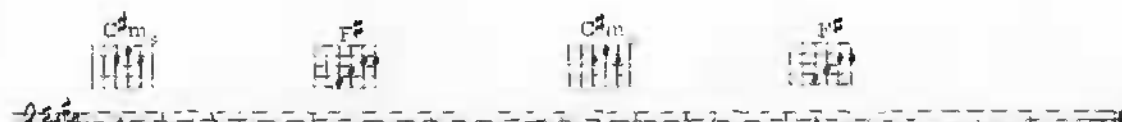
 Is — ter to some mu — sic may be just talk — ing — you'd get it know me bet — ter
 You don't wan — na hurt me ba — by don't wor — ry — I ain't gon — na let — you



 'cause you know I got so much that I wan — na do. — When I dream I'm a — lone with you, it's
 let me tell you now my love is — strong & — rough to — fast when things are rough, it's



 mag — is — You want me to leave it there, a — find of a love af — fair, but I
 mag — is — You say that I waste my time, — but I can't get it off my mind No I



 think you know — that I an't let go — If you change your mind,
 can't let go — 'cause I love you so — If you change your mind.

B
 I'm the first in line — Hon-zy I'm still freez. — Take A Chance On Me —


 If you need me let me know, gon-na be a-round. If you got no place.

— to go when you're feel - ing down, — if you're all a - lone.

_____ when the pret-ty birds_____ have flown, hon-ey, I'm still free._____ Take A Chance On Me.

— Gon-na do my ver-y best, ba-by, can't you see. — got-ta put me to—

the test take A chance on me. If you change your mind.

That's My Weakness Now

Words & Music by Bud Green & Sam H. Stept

Medium quickstep

E♭

1. She's got eyes of blue, I nev-er cared for eyes of blue, but
 2. She talks ba-by talk, I nev-er cared for ba-by talk, but

B♭7 **F7** **B♭7** **E♭**

she's got eyes of blue, And thats my weak-ness now. She's got
 she talks ba-by talk And thats my weak-ness now. She likes

B♭7

dimp- led cheeks I nev-er cared for dimp-led cheeks, But she's got
 'gage- ment rings, I nev-er liked en- gage-ment rings, But she likes

F7 **B♭7** **E♭** **A♭**

dimp-led cheeks, And thats my weak-ness now Oh my! ——— oh
 'gage-ment rings, And thats my weak-ness now Oh yes! ——— oh

E♭ **Gm7** **C7** **F7**

me! ——— Oh, I should be good, I would be good, but gee
 yes! ——— And we're head-in' for the par-son's door I guess

B♭7 **E♭**

(Instrumental) She likes to bill and coo, I nev-er liked to
 She likes a fam-i-ly, I nev-er liked a

B♭7 **F7** **B♭7** **E♭** **D.C.**

bill and coo, But she likes to bill and coo, And thats my weak-ness now.
 fam-i-ly, But she likes a fam-i-ly, And thats my weak-ness now.

© 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025

© Copyright assigned to Shapiro Bernstein and Company, Inc., New York, U.S.A.

Entered as Second-Class Matter, June 26, 1925, Post Office at New York, N.Y., under No. 3841.

Accepted for mailing at special rate of \$1.00 per copy provided for by Act of October 3, 1917, authorized on July 11, 1920.

Published by Shapiro Bernstein and Company, Inc., New York, N.Y.

The Glow-Worm

By Paul Lincke

Moderato

Chord diagrams: C, G7

Glow, lit-tle glow - worm, fly of fire Glow like an in - can-
Glow, lit-tle glow - worm, glow and glim-mer, swim through the sea of

Chord diagrams: C, G7, Dm7, G7

des-cent wire Glow for the fe - male of the spe - cies, Turn on the A. C.
night, lit-tle swim-mer; Thou aer - o-nau-ti-cal Bolt — wee - vil, Il-lu - mi-nate your

Chord diagrams: C, G7

and the D. — C; This night could use a lit - tle bright-nin' light up you li'l' ol'
woods pri-mea- val; See how the shad-ows deep and dark-en! you — and your chick should

Chord diagrams: C, D7

bug of light-nin'. When you got - ta glow, you got - ta glow, —
get to spark-in'. I got a girl that I love so, —

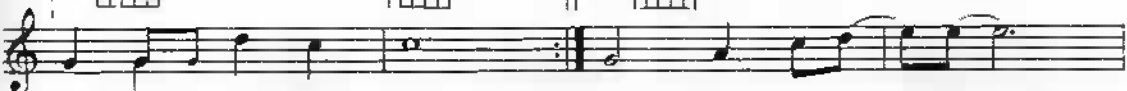
Copyright © 1924 by Paul Lincke. Audio Rec'd.
This edition authorized for sale in the United States and
the Mexican Republic by Sonovox, Inc., 1140 Broadway, New York, N.Y.
All Rights Reserved. International Copyright Secured.

1.2

G7  C 

Fine for 3rd Chorus

C 



Glow lit - tle Glow - worm glow.
Glow lit - tle Glow - worm glow.

Glow, lit - tle Glow - worm, —

D9  C  D9  D7 

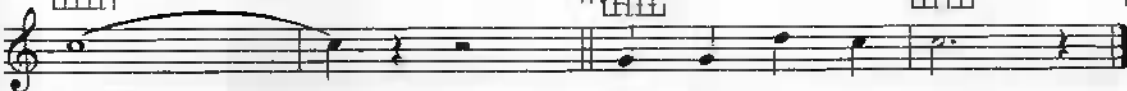


Put on a show — worm, — glow, lit - tle glow - worm,

C 

Fine for 4th Chorus

G7  C 



glow. — lead us on to love.

3rd Chorus

Glow, little glow-worm, in the dark night,
You are equipped with such a bright light:
You got a cute vest pocket lighter
Which you can make both dim or brighter.
I don't know who you took a shine to,
Or who you're out to make a sign to,
I got a girl that I love so,
Glow little glow-worm glow.

4th Chorus

Shine, little glow-worm, glimmer, (glimmer)
Shine, little glow-worm, glimmer, (glimmer)
Lead us, lest too far we wander,
Love's sweet voice is calling yonder!
Shine, little glow-worm, glimmer, (glimmer)
Shine, little glow-worm, glimmer, (glimmer)
Light the path, below, above, and
Lead us on to love!

The Lorelei

Words by Jerry Gadstone & Rosetta Bent
Music by Barclay Allen

The musical score for 'The Lorelei' is written in treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff, and guitar chords are indicated above the staff. The chords are as follows:

- Line 1: F, F+, Dm
- Line 2: F#°, Gm, Eb
- Line 3: Gm7, C7, F
- Line 4: Gm7, C9, C#°, E°, Dm
- Line 5: Bb6, Bbmaj7, Gm, Bb6, C13, C7°
- Line 6: F, F-, Dm
- Line 7: F#°, Gm, Eb, Gm7, C7

Lyrics:

Some - times I hear the Lor - e - lei,
 Ev - er so near the
 Lor - e - lei, At night she'll
 hum to me and whis - per, 'Come to me,'
 From her place a - mong the shad - ows.
 Who can she be, The Lor - e - lei?
 Why is it me who hears her sigh?

Oh, if that sigh be - came
 a face, a shape, a name, a lov er.
 I would love her 'till I
 die, the Lor - e - lei.
 lei. Must you go a -
 way Lor - e - lei?
 Come and stay Lor - e -
 lei.

The Old Lamp-Lighter

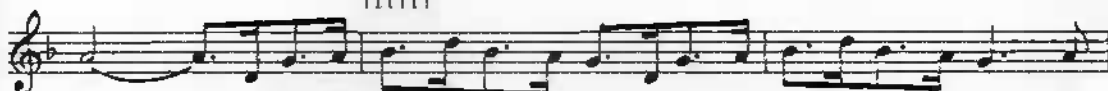
Words by Charles Tobias

Music by Nat Simon

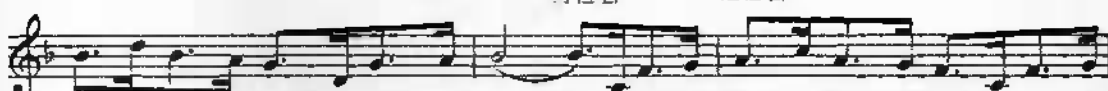
Moderato



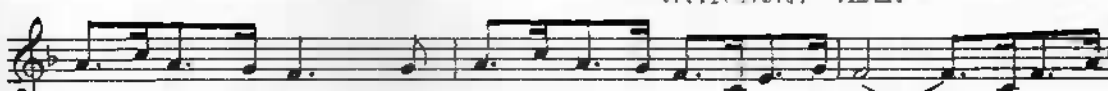
pat - ter of his feet, As he came toddling down the street, His smile would hide a lone - ly heart you



see ____ If there were sweethearts in the park, He'd pass a lamp and leave it dark, Re-



mem - ber - ing the days that used to be ____ For he re - calls when dreams were new, He lov'd some



one who lov'd him, too, Who walks with him a - lone in mem - o - ry. ____ He made the



night ____ a lit - tle brigh - ter, Wher - e - ver he would go ____ THE



OLD LAMP - LIGH - TER of long, long a - go. ____

The Poor People Of Paris (La Goulante Du Pauvre Jean)

Word & Music by Marguerite Monnot & R. Rouzaud

Moderato

The musical score is written on a single staff in treble clef, 2/4 time. It consists of five lines of music. Above the staff, guitar chords are indicated with letter names and diagrams showing fingerings. The chords are: G7 (first line), C (second line), B, C, A7 (third line), Dm, G7, C, G7, C (fourth line), Dm7, G7, C, (facet), G7 (fifth line), and C (sixth line). The melody line is written in a simple, folk-like style with eighth and quarter notes, and some rests. The key signature has one sharp (F#), and the tempo is marked 'Moderato'.

Handwritten musical notation on a single staff. Above the staff are four chord diagrams labeled C, B, C, and A7. The melody consists of eighth and quarter notes.

Handwritten musical notation on a single staff. Above the staff are four chord diagrams labeled Dm, G7, C, and G7. The melody consists of eighth and quarter notes.

Handwritten musical notation on a single staff. Above the staff are four chord diagrams labeled C, Dm, G7, and C. The notation includes "(tacet)" and a first ending bracket labeled "1".

Handwritten musical notation on a single staff. Above the staff is a second ending bracket labeled "2" and a chord diagram labeled G7.

Handwritten musical notation on a single staff, continuing the melody from the previous system.

Handwritten musical notation on a single staff. Above the staff are two chord diagrams labeled C and C. The notation includes "(tacet)".

The Old Piano Roll Blues

Words & Music by Cy Coben

Ragtime tempo

The musical score is written for piano and voice. It begins with a 'Ragtime tempo' instruction. The piano part consists of chords and arpeggiated figures, while the vocal part is a single melodic line. The lyrics are written below the vocal staff.

Chords and Lyrics:

- Chords:** C7, F#° (F# major), C7, F, C7, G7, F, C7, F#°, Am7-5, D7, Gm, Bbm, F, D7, F#°, C7, F#°, C7, F, C7, F.
- Lyrics:**

I wan-na hear it a - gain, — I wan - na hear it a - gain, —

The Old Pi - a - no Roll Blues. — We're sit - tin' at an up - right, My

sweet-ie and me, — Push - in' on the ped - als, mak - in' sweet har - mo - ny. When we hear

rink - i - ty tink, — And we hear plink - i - ty plink. — We cud - dle clo - ser, it seems,

— And while we kiss, kiss, kiss a - way all our cares, — The play - er pia - no's play - in'

razz - a - ma - tazz, — I wan - na hear it a - gain, — I wan - na hear it a - gain, —

The Old Pi - a - no Roll Blues. — I wan - na —

© Copyright, 1948, 1970 Leeds Corporation, USA

MCA Music Limited, 119 Broadway, New York, N.Y. 10038

Excluded North America and South America, Japan, Australasia and the Far East

All Rights Reserved International Copyright Secured.

The Song From Moulin Rouge (Where Is Your Heart)

Words by William Engvick
Music by Georges Auric

Moderato

The first system of music is in 3/4 time, marked Moderato. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Chords are indicated above the staff: C major (C), E minor (Em), and A minor 7 (Am7). The lyrics are: "1. When - ev - er we kiss, I wor - ry and (2.) al - ways like this, this wor - ry and (3.) must break the spell, this cloud that I'm".

The second system continues the melody. Chords are G7, Dm7, G7, and C. The lyrics are: "won - der. Your lips may be near, but Where Is Your Heart? 2. It's won - der. You're close to me here, but Where Is Your un - der. So please won't you".

The third system continues the melody. Chords are C, Dm7, C, Dm7, and Am. The lyrics are: "Heart? It's a sad thing to re - al - ize that you've a heart that nev - er melts. When we".

The fourth system continues the melody. Chords are Em, Am7, D7, and G7. The lyrics are: "kiss, do you close your eyes, pre - tend - ing that I'm some - one else? 3. You".

The CODA section is marked with a double bar line and a circle with a cross. It consists of two measures. Chords are G7 and C. The lyrics are: "tell, dar - ling, Where Is Your Heart?".

The Special Years

Words & Music by Martha Sharp

Moderato

From pig-tails _____ to wed-ning veils, _____ From pin-a-fores _____ to
 play-toys _____ to col-lege boys, _____ From lit-tle girl _____ to

lace, _____ And in be-tween _____ are the spe-cial years _____ time nev-er _____ can _____ e-
 wife, _____ And in be-tween _____ are the spe-cial years you'll re-mem-ber...all _____ of your

1 Eb 2 Eb Gm Ab Eb
 rase. _____ From life _____ the spe-cial years are filled with sweet promises and pain, _____ And

love will nev-er taste _____ quite as won-der-ful _____ a - gain. _____ So

slow up _____ don't rush to grow up, _____ You'll be a wo-man _____ be-fore long, _____ Just

stay a while _____ in the spe-cial years, _____ their mag-ic _____ will soon be gone. _____

The Wayward Wind

Words & Music by Stan Lebowsky & Herb Newman

Moderato

Oh THE WAY- WARD WIND — — — is a rest - less wind

A rest - less wind — — — that yearns to wan - der;

And he(I) was born — — — the next of kin —

The next of kin — — — to THE WAY-WARD WIND. *Fine*

In a lone - ly shack by a rail - road track, he(I) spent his(my) young - er
Oh, I met him(a) there(girl) in a bor - der town, he(I) vowed we'd nev - er

days, — And I guess the sound of the out - ward bound made him(me) a slave -
part, — Tho' he(I) tried his(my) best to — set - tle down, I'm(she's) now a-lone —

— to his(my) wand - 'rin' ways. — And THE WAY - WARD
— with a brok - en heart. —

Copyright © 1964 by Stan Lebowsky & Herb Newman
All rights reserved. This material is copyrighted by Stan Lebowsky & Herb Newman
Published by Stan Lebowsky & Herb Newman
All rights reserved. No part of this publication may be reproduced without permission in writing from the publisher.

The Wedding Samba

Words & Music by Abraham Elstein, Alan Small
& Joseph Liebowitz

Brightly

The musical score is written on a single treble clef staff. Above the staff, guitar chords are indicated with letter names and diagrams showing fingerings. The lyrics are written below the staff, with some words connected by hyphens and some lines ending in a blank space for a continuation.

In old San - ta Fe When the stars are on ____ a hol-i - day
 And they have killed the fat - ted cow, ____ Chi-
 ci - ta and Ped - ro have brought a - bout ____ this hol-i - day,
 They're gon - na take the mar - riage vow. ____ And soon the band ____
 ____ will ____ play a sam - ba, ____ That's on - ly played when-ev - er

F C7 F F7 Bb

cou - ples there are wed. And all will dance

C7 F C7

The Wed - ding Sam - ba Un - til the ris - ing sun will

F C7 F C7 F

send them off to bed. It's hot - ter than

F7 F

hot there, But still The Wed - ding Sam - ba goes on and

Gm7 C7 F C7 F

hearts are so sub - lime, And if you are

F7 F

not there To dance The Wed - ding Sam - ba You'll miss a

G7 C7 F C7 F Bb F

real ter - rif - fic time, In time.

Three Steps To Heaven

Words & Music by Bob & Eddie Cochran

Beguine Tempo

Now there are three steps to Hea-ven,
form-u-la for Hea-ven's ve-ry sim-ple,

Just lis - ten and you will plain-ly see.
Just fol - low the rules and you will see.

And as I tra-vel on, And things do go
wrong, Just call it, steps one, two and three.

Step one you find a girl to love.






Step two she falls in love with you.






Step three you kiss and hold her tight - ly,





Yeah! that sure seems like Hea - ven to me.










The me.





Just fol - low steps one, two and three.

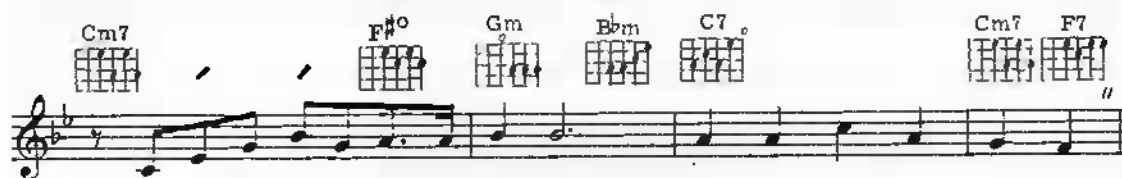
Till The End Of Time

Words & Music by Buddy Kaye & Ted Mossman

Moderately slow



I wished up-on a star for some-one, To share what each day would bring,



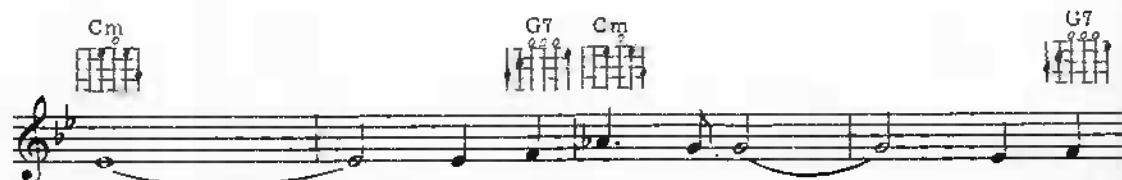
And you, my dar-ling, are that some-one, Meant for me to cling to.



TILL THE END OF TIME, — Long as stars are in the blue —



— Long as there's a spring, a bird to sing I'll go on lov - ing



you — TILL THE END OF TIME, — Long as







ros- es bloom in May _____ My love for you will grow deep-er with








ev - 'ry pass - ing day. Till the well's run dry _____ And each



moun-tain dis - ap- pears, _____ I'll be there for you, to care for you through






laugh-ter and through tears, _____ So take my heart in sweet sur -








ren-der And ten-der-ly say that I'm the one you'll love and






live for _____ TILL THE END OF TIME. _____ TILL THE END OF TIME. _____

Time Was

English Lyrics by S.K. Russell

Music by Miguel Prado

Moderato



We have a world of mem-o-ries You and I. The



kind you cher-ish more and more As the years go by.

CHORUS



TIME WAS, When we had fun on the school-yard swings, When we exchanged grad-u-
Sue - ña sue- ña mien-tras yo te a - rru- lla- rè con el be-chi zo de_ès



a - tion rings. One love - ly yes - ter - day
ta can-ción que pa - ra tí for - jé



TIME WAS, When we wrote love let-ters In the sand, Or lin-gered o-ver our
Duer - me duer-me tran-qui-la mi dul-ce bien que con-tem-plón-do - te

cof - fee and, Dreaming the time a - way -
 con pa - sion la no - che pa - sa - ré

Pic - nics and hay - rides and mid - win - ter sleigh - rides and nev - er a -
 Yo bien qui - sie - ra que na - da_a - par - tar - nos pu - die - ra ja -

part. Hikes in the coun - try And there's more than one tree On
 más por - que mi_a mor y mi vi - da_y mi to - do_e - res

which I've a place in your heart. Dar - ling, ev' - ry to - mor - row will
 tú mu - jer - ci - ta i - deal Duer - me duer - me mien - tras yo te_a

be com - plete, If all our mo - ments are half as sweet As all our TIME WAS
 rru - lla - ré con el he - chi - zo de_és ta_o - ra - cián que pa - ra tí can -

then. _____ then. _____
 té. _____ té. _____

Walk Tall

Words & Music by Don Wayne

Moderato

CHORUS

Walk tall (walk tall) walk straight and look the world right in the
 (walk straight)

eye ————— That's what my moth - er told me when

I was a - bout knee high She said 'Son, be a proud man and

hold your head up high, Walk tall, Walk straight and look the
 (walk tall) (walk straight)

world right in the eye' ————— 1. All through the years that

VERSES

Gm7 C7 F

I grew up mom taught these things to me _____ But

Bb F

I was young and fool - ish then and much too blind to see

Bb F

I ig-nored the things she said, As if I'd nev - er heard

Gm7 C7 F D. S. (AL CODA last time)

Now I see and un-der-stand the wis - dom of her words. Walk

⊕ CODA (Repeat and fade)

F Gm7 C7 F

eye. Walk tall walk straight and look the world right in the eye, Walk

VERSES

2. I started going places where a youngster shouldn't go
I got to know the kind of girl it's better not to know
I fell in with a bad crowd, and laughed and drank with them
But thru' the laughter mama's words would echo now and then:
(Walk tall.....etc)
3. I got in trouble with the law and I'm in prison now
Through these prison bars I see things so much diff'rent now
I've got one year left to serve and when my time is done
I'll walk tall and straight and make mom proud to call me son:
(Walk tall..... etc)

Music by Michel Legrand

VERSE

heart is cold. _____ May - be slow to warm _____ from a long one-ly

Fm7 Eb7 Ebmaj7 Eb6 Eb

night. Let some-one start be-liev-ing in

you let him hold out his hand Let him touch you and

Ebmaj7 Emaj7 Emaj7 Emaj7 Ebmaj7 E^b6 E^b

 Watch What Hap - pens. One some-one who can look in your

1. The first step is to identify the problem. In this case, the problem is that the system is not working properly.

F9 Fm7 Bb9 %

eyes And see in - to your heart Let him find you and

Ebmaj7 Emaj7 Fmaj7 Gbmaj7 Gmaj7 G6 %

watch what hap - pens cold, no I won't be-lieve your

Gm7 C9 % F F6 Fmaj7 F6

heart is cold May-be just a - fraid to be bro-ken a-

Fm7 Bb7 % Ebmaj7 Eb6 Eb

gain. Let some-one with a deep love to

F9 Fm7 Bb9 %

give Give that deep love to you and what mag-ic you'll

Eb E6 D6 Eb E6 D6

see; Let some - one give his heart, Some - one who cares like

1 Ebmaj7 Eb6 % 2 Ebmaj7 Eb6 % Ebmaj7

me. me.

Bright tempo
CHORUS

© Copyright 1988 by the American Psychological Association, 540
 A. J. Ayer, 1988, by the American Psychological Association
 Copyright 1988 by the American Psychological Association
 The UK - 1988, by the American Psychological Association, 540
 A. J. Ayer, 1988, by the American Psychological Association

C C7 F7

young to know the mean-ing of a ring. I on - ly know I

C D7

love ____ you and that you love me too. So, dar-ling, please do

G7 D7 G7 C

what I ask of you. _____ Won't you wear my ring

a - round your neck To tell the world

G7 C

I'm yours, by heck. Let them see know
Let them know

C7 F C

your love for me, _____ And let them see by the
I love you so, _____ And let them know by the

G7 1. C F7 G7 2. C F C

ring a - round your neck. Won't you wear my neck. _____
ring a - round your

What A Little Moonlight Can Do

Words & Music by Harry Woods

Moderato

Ooh, Ooh, Ooh, — what a lit - tle moon - light can

do - o - o — Ooh, Ooh, Ooh, —

— what a lit - tle moon - light can do to you, —

You're in love, — Your heart's a

flut - ter And all day long — you on - ly stut - ter, 'Cos

your poor tongue — just will not ut - ter, The words






I Love You. Ooh, Ooh, Ooh, —




what a lit - tle moon-light can do - o - o —



Wait a while, — till a lit - tle moon-beam comes






peep - - - ing through — You'll get bold, —




— you can't re - sist her And all you'll say —




when you have kissed her is Ooh, Ooh, Ooh, — what a lit - tle





moon-light can do - o - o - o - o.

When You Hear Big Ben (You're Home Again)

Words & Music by Harry Leon, Mark Malloy
& Jack Scott

Moderato

VERSE



CHORUS



Am7 D7 G D7

Home dear where you be - long. Tho' you're

G D7

far a - way each night and day you'll

Am7 D7 G G7

cry when you hear his song. He

C₂ G₂ C₂ G

stands by the riv - er that flows to the sea. His

A7 D7

hands are to - geth - er like ours used to be. When You

G D7 Am7

Hear Big Ben you're home a - gain, Home in my

D7 G D7 G

arms sweet - heart, When You heart.

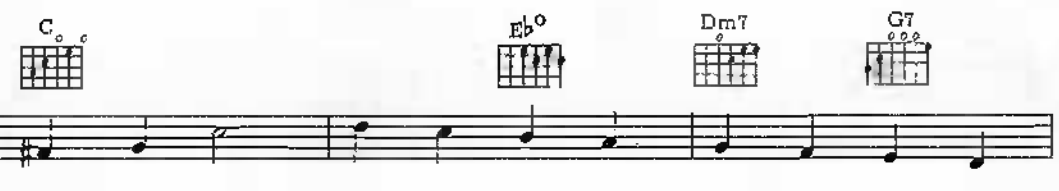
When You Wish Upon A Star

Words by Ned Washington
Music by Leigh Harline

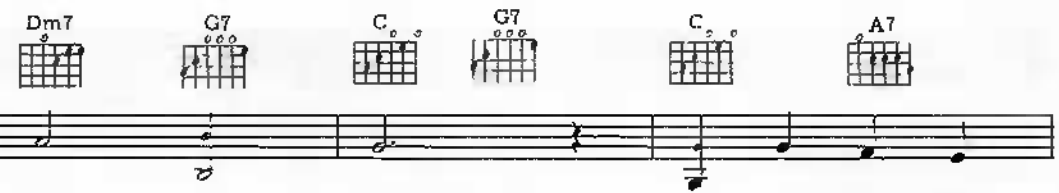
Moderato



 When you wish up - on a star, makes no diff - 'rence



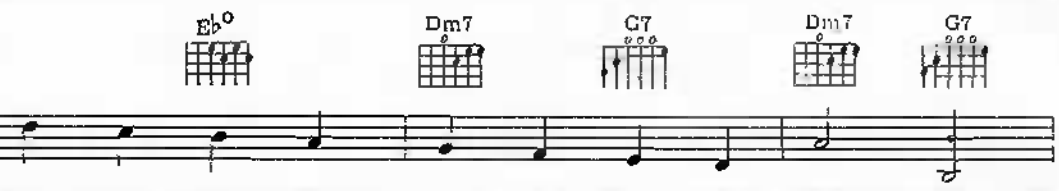
 who you are, An - y - thing your heart de - sires will



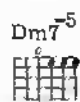
 come to you. If your heart is



 in your dream, no re - quest is too ex - treme,



 When you wish up - on a star as dream - ers






do. Fate is kind, She brings to






those who love. the sweet ful - fil - ment of their se - cret







long - - ing. Like a bolt out of the blue,







Fate steps in and sees you thro' When you wish up - on a star your









dream comes true. dream comes true. — —

Wild World

Words & Music by Cat Stevens

Slowly

Am D7 G Cmaj7

1. Now that I've lost ev-'ry-thing to you — you say you wan-na start some-thing new —
 2. You know I've seen a lot of what the world can do — and it's break-ing my heart in two —

F Dm E

— and it's break-ing my heart — you're leav - ing. Ba-by, I'm griev - in'!
 — be-cause! nev-er want to see you sad, girl. Don't be a bad — girl.

Am D7 G Cmaj7

But if you want to leave take good care, hope you have a lot of nice things to wear —
 But if you want to leave take good care, hope you have a lot of nice friends out there —

F Dm E G7

— but then a lot of nice things turn bad out there —
 — but just re-mem-ber there's a lot of bad and be- ware. —

C G F G F

Oh ba-by, ba - by it's a WILD WORLD. I'ts hard to get by — just up-on a

Chords: C, G, F

smile. Oh, ba-by, ba - by it's a WILD WORLD.

Chords: G, F, C, Dm, E

al Coda

I'll al-ways re-mem - ber you ___ like a child, girl. ___

Chords: C, Dm, E, Am, D7, G, Cmaj7

child, girl. ___ (Instrumental)

Chords: F, Dm7, E, Am, D7

Ba-by I love you, But if you want to leave ___ take good

Chords: G, C, F, Dm

care, hope you make a lot of nice friends out there. But just re-mem-ber there's a lot of bad

Chords: F, G7, C

D.S. al Coda

and be-ware ___ child, girl. ___

A Windmill In Old Amsterdam

Words & Music by Ted Dicks & Myles Rudge

Bright Waltz

1. A mouse lived in a wind-mill in old Amsterdam -
 mouse he got lone - some, in he took him ster -
 First they had trip - lets and then they a had
 daugh - ters got mar - ried and so did the

dam, A wind - mill with a mouse in in and
 wife, A wind - mill with mice in in is
 quins, A wind - mill with quins in, in
 sons, The wind - mill had christ - 'nings when

he was - n't grous - ing. He sang ev - 'ry
 hard - ly sur - pris - ing. She sang ev - 'ry
 trip - lets and twins - ing. They sang ev - 'ry
 no - one was list - 'ning. They all sang in

morn - ing, 'How luck - y I am
 morn - ing, 'How luck - y I am
 morn - ing, 'How luck - y we are
 chor - us, 'How luck - y we are

liv - ing in a wind - mill in old Amsterdam -
 liv - ing in a wind - mill in old Amsterdam -
 liv - ing in a wind - mill in old Amsterdam -
 liv - ing in a wind - mill in old Amsterdam -

G C

dam!!
dam!!
ya!!
dam!!

I saw a mouse, Where?

G D7

There on a stair. Where on a stair? Right

G G+ C

there. a lit-tle mouse with clogs on,

G A7 D7

Well, I de-clare, go-ing clip clip-pe-ty clop on the

G C D7 G 1. 2. 3. 4. C D7

stair, Oh yeah.

4. G2 D7 G C F

A mouse lived in a wind-mill so snug and so

Bb Eb Ab D7 G

nice. There's no-bod-y there now but a whole lot of mice.

Without Her

Words & Music by Harry Nilsson

Moderato

Em7 A7 Dm7

I spend the night in a chair — think - ing she'll be there — But she
It's just no good an - y more — when you walk thro' the door — of an

G7 Em7 A7

nev - er comes and then I wake up wipe the sleep from my eyes — and
emp - ty room — and then you go in - side and set a ta - ble for one —

Dm7 G7 G+ Em A7

rise and face — an - oth - er day — with - out her. (Instrumental)
It's no fun to spend an - oth - er day with - out her.

Dm7 G7 Dmaj7 D

We burst the pret - ty bal - loon — it took us

Dm7 G7 C A7

to the moon, such a beau - ti - ful thing — But it's end - ed now — and it sounds like a lie if I






say I'd ra-ther die than spend an-oth-er day with-out — her. (Instr.)






Love is a beau-ti-ful thing — when it





knows how to swing — and it grooves like a clock but the hands on the clock tell the







lov-ers to part — And it's break-in' my heart — to spend an-oth-er day with-out her. (Instr.)






Can't go






on with - out her (Instr.) It's all






wrong with - out her (Instr.) Can't go

Repeat & fade

Yesterday Once More

Words & Music by Richard Carpenter & John Bettis

Moderato

F Fmaj7

When I was young I'd lis-ten to the ra-di-o, — wait-in'
back to how it was in years gone by, — and the

Dm Bbmaj7 Am7

for my fav'-rite songs, — When they played I'd sing a - long — It made me smile..
good times that I had, — Makes to-day seem rath-er sad — So much has changed..

Gm7 F Fmaj7

Those were such hap-py times — and not so long a- go, — How I
It was songs of love — that I would sing to them, — And I'd

Dm Bbmaj7 A7 Dm

won-dered where they'd gone — But they're backa - gain — just like a long lost friend, — All the
mem - o - rise each word — Those old mel-o - dies.. still sound so good to me, — As they

Bbmaj7 Gm7 Bb/C F Dm

songs I love so well, — Ev'-ry sha-la-la-la, — ev'-ry wo- wo — still shine, —
melt the years a - way, —



 Ev'-ry shing-a-ling-a-ling that they're start-in' to sing, so fine, —



 When they get to the part — where he's break-ing her heart, — then they real-ly make me cry —
 All my best mem-o-ries — come back clear-ly to me, — some can ev-en make me cry —



 Just like be - fore — It's yes-ter-day, once more, —



 (Shood-ie do lang lang — —) Look-in' — Ev'-ry



 sha-la-la-la — ev'-ry wo - wo — still shines — Ev'-ry



 shing-a-ling-a-ling that they're start-in' to sing, — so fine, — Ev'-ry

Repeat and fade

You Are So Beautiful

Words & Music by Billy Preston & Bruce Fisher









You Are So Beau-ti-ful _____ to me.

(Instr. 2nd time)










You Are So Beau-ti-ful _____ to






me. Can't you see _____ (2nd-sing) you're ev-'ry-thing that I






hope for and what's more, you're ev-'ry-thing I need. _____











You Are So Beau-ti-ful ba-by to me.

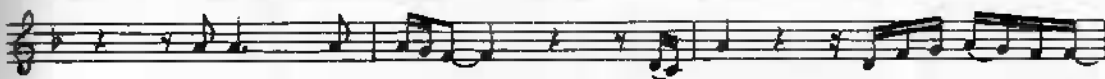
© Copyright 1973 Irving Music Incorporated
 WEP Music Corporation and Armo Music Corporation, Preston Songs, USA.
 Rendier Music (London) Limited, 10a Parsons Green London SW6.
 All Rights Reserved. International Copyright Secured











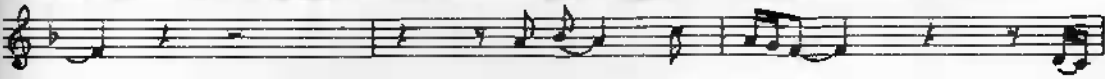
Such joy and hap-pi-ness — you — bring. (I wan-na thank-you babe.)









— Such joy — and hap-pi-ness — you —








bring. just like a dream. — You're like a guid-ing light






shin - in' in — the night. you're hea - ven still to











me — (Hey babe.) — You Are So Beau-ti - ful. —

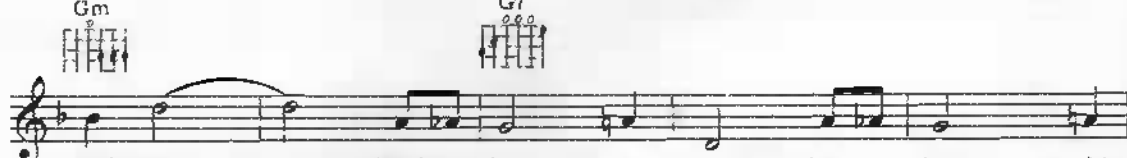
Together

Words & Music by B.G. De Sylva, Lew Brown
& Ray Henderson

Moderato


 We strolled the lane, to - geth - er; _____ laughed at the


 rain, to - geth - er, _____ Sang love's re - frain to -


 geth - er. _____ We knew long a - go, that our love would
And we'd both pre - tend, it would nev - er


 grow. Through storm and sun to - geth - er, _____ Our hearts as
end. One day we cried to - geth - er, _____ Cast love a -


 one to - geth - er. _____ You're gone from me; But in
side to - geth - er. _____


 my mem - o - ry. We al - ways will be To - geth - er. _____

Copyright © 1936 De Sylva, Brown and Henderson, Inc., U.S.A.

Copyright renewed 1964

Kendwain Music Limited, 4 Baring Street, London W.C.2

James K. Koppelman, Gloucester

A. Hobb, Pasadena, California, U.S.A. (right)